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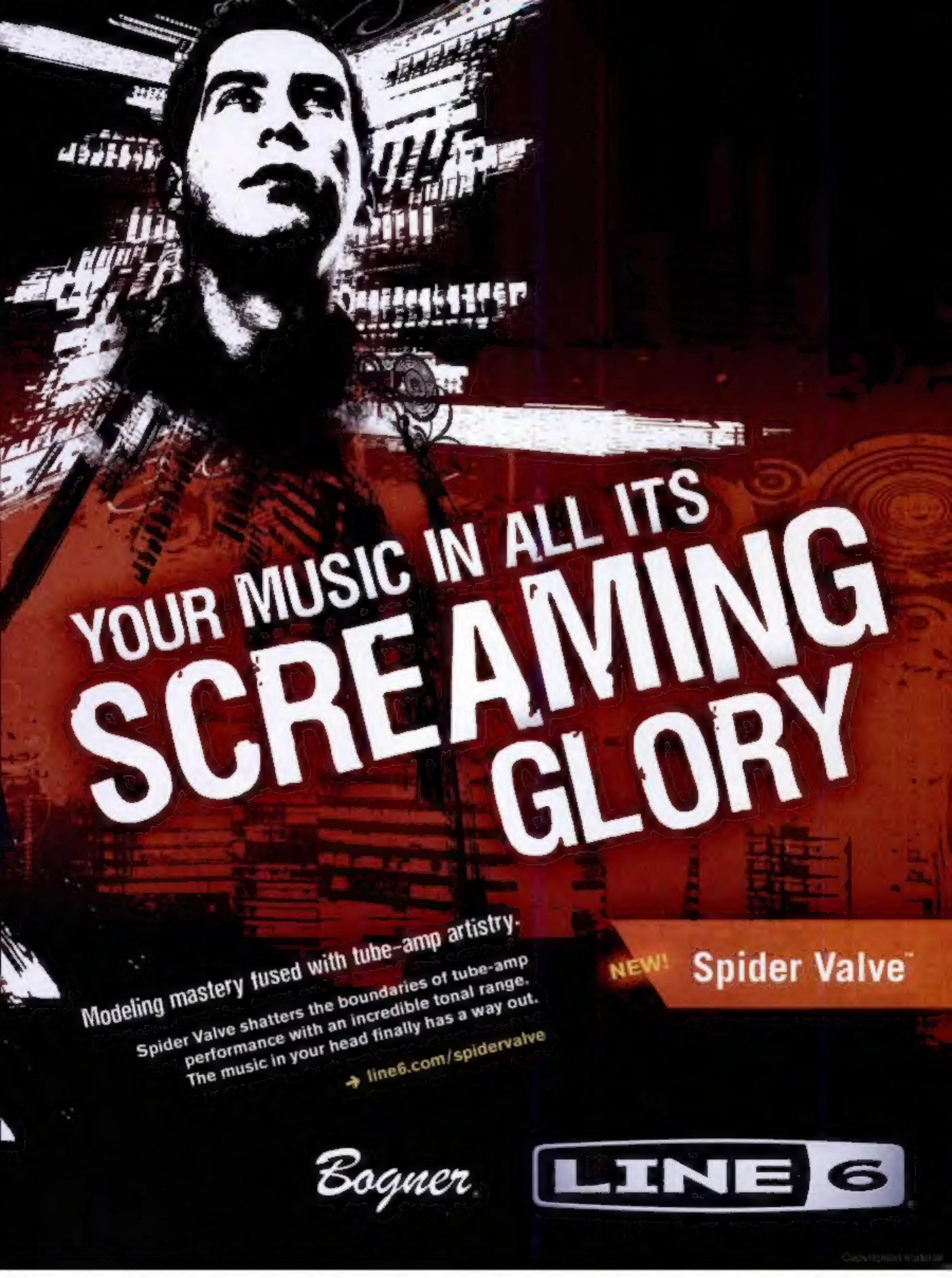
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KIRK  
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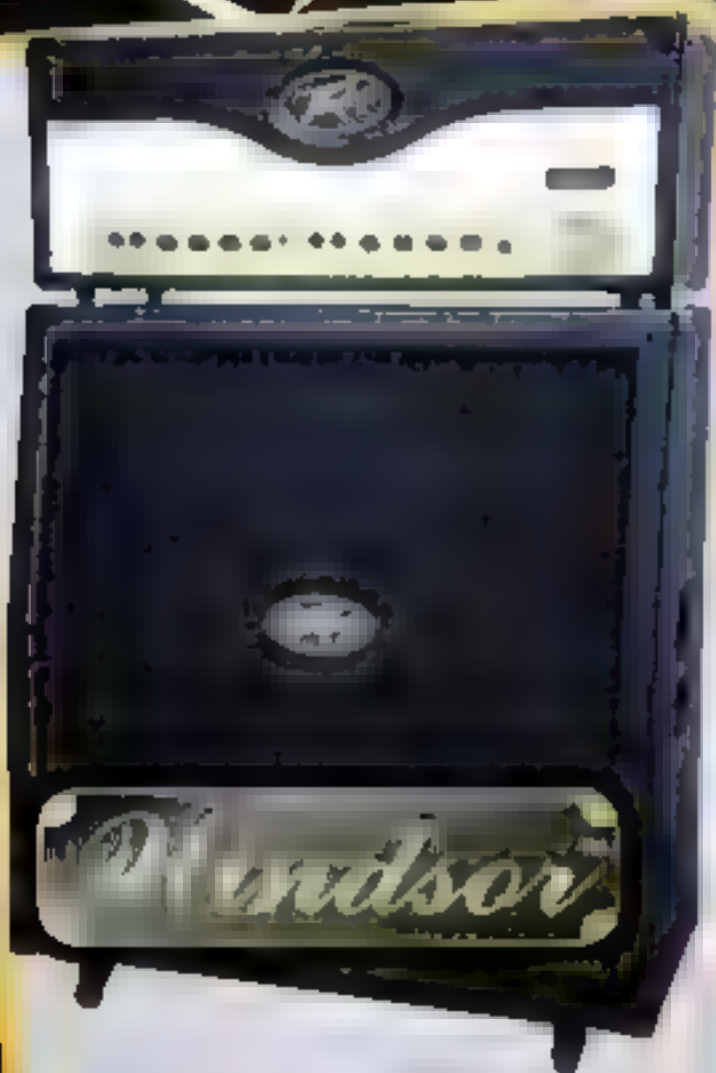


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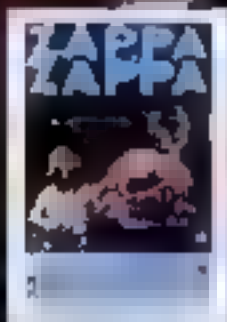


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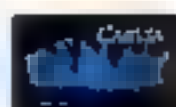
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# THE WOODSHED

FEBRUARY 2008

## KILL 'EM ALL...WITH KINDNESS!

**M**ETALICA'S 25TH ANNIVERSARY: Jeff Kitts was pissed. "Do you guys realize that this year is going to be the 25th anniversary of Metallica's first album, *Kill 'Em All*? We just spent an entire day with Kirk Hammett, and we didn't even think to talk to him about it."

Kitts was right: we were idiots. Even though I'm the editor-in-chief, I know better than to make excuses to Kitts when he's mad. And it's never a good sign when he starts fidgeting with his pair of bloodstained pliers. I raised my hand meekly and suggested that we try to get Hammett back on the phone to talk with us about the album.

"What are you...brain dead?" Kitts stammered.

I considered his question carefully. "Metallica are in the middle of tracking their new album," he continued. "Do you really think Kirk is going to stop everything to talk to us again?"

It's at moments like this that being brain dead actually does have its merits. Despite the enormous odds against the guitarist stopping his recording session to speak with us for another hour or so, I decided to place a call to him. To my surprise—and certainly Jeff Kitts'—Hammett said that he would figure out a time and chat with us.

Yes, we were being pests, but I had a feeling Kirk would come through. He's one of rock's good guys. Despite his elevated position in the guitar pantheon, he always seems to make time for



*Guitar World*. And the good news is, Hammett brought his "A" game in his smart and funny interview with Jason Uthaszki about his earliest days with Metallica and their landmark debut album, *Kill 'Em All*.

Another sign of Kirk's good nature can be seen in his new, affordable modular Randall MTS amp. If you're not familiar with the Randall MTS system, you owe it to yourself to take a look ([randallamplifiers.com](http://randallamplifiers.com)). Essentially, it's an amp that allows you to customize its sound with surprisingly inexpensive rack modules. While many new artist signature amps cost an arm and a leg, Hammett's custom modules delivers his big Metallica sounds for less than \$300—a price that the fans can afford.

A thoughtful interview and an affordable kick-ass amp—what more could you want from a guitar hero?

—BRAD TOLINSKI  
Editor-in-Chief

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## HOLIDAY CHEER

Seeing Avenged Sevenfold on the cover of your Holiday 2007 issue truly made me happy. I'm so glad this great band is finally getting the recognition it deserves, as Avenged Sevenfold are one of the few groups to go in their own direction and be original with their awesome playing and dramatic songwriting. It's a shame that so many people have problems with Avenged because they don't have the same screaming and heavy riffs as all the other bands. They're unique, and more people should have an open mind about them.

—Alex Conner

The other day I was on my way to the bank to deposit some cash before they closed so that my rent check would clear. Then I checked the mail and got a little distracted. I saw the greatest current rock band in the world on the cover of *Guitar World*! I immediately read the article about the new Avenged Sevenfold album, and, as usual, your magazine is so good from front to back that I just couldn't help reading the whole issue.

I'm glad to see Avenged Sevenfold is starting to get the credit they deserve. Not just for their incredible guitarists, but also for their songwriting prowess and incredible live show! By the way, I never made it to the bank... they were closed because I spent too long reading my magazine. I hope I don't get evicted.

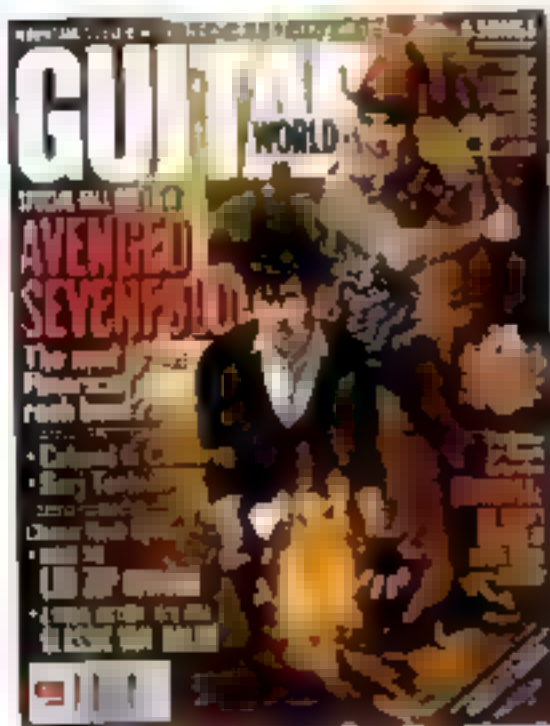
—Joe Begly

The transcriptions in your Holiday issue were right on! Between Slayer's "Chemical Warfare," Yngwie's "Evil Eye" and the live version of Jimi Hendrix's "Killing Floor," I couldn't get enough.

—Andy Applegate

## STICK 'EM UP

My name is Shane E. Swanson and I am currently in prison. I am writing to ask you a big favor. Could you please put my son, Logan Swanson, in your Defenders of the Faith section? I haven't been able to do much for him since I've been locked up, except build the Dimebag Darrell Razorback guitar he's holding in this picture—which was made out of more than 3,000 Popsicle



sticks (the neck, as you can see, is from a Dean EVO XM). This would mean a lot to me and to my son, who I will finally get to be with when I am released in June 2008. Thank you.

—Shane E. Swanson  
Kentucky State Prison

## HIGH TIMES

I recently discovered High on Fire—via your magazine, of course—and have to say that with bands like this one and all the good stuff coming out of this scene (Mastodon and Lamb of God, to name a few), I'm

finally loving metal again. And I really dig the content on your sister site, [Metalkult.com](http://metalkult.com). Keep it up.

—Eric Laverne

## HOT FOR TEACHERS

I'm very impressed with the amount of new lessons you guys have been putting in lately. Richard Lloyd is a godsend, and you should have seen how wide my grin was when I saw the Joe Bonamassa column!

—Colton Kayser

## KEEP THE WORD

It was great seeing Coheed and Cambria in your Holiday issue. I love the fact that they actually have creative storylines that string their albums

together (so many bands sing about nothing these days), and I don't think they get enough recognition from the musician community. Thank you for giving them their due.

—Jan Waite

## MOUNTAIN OF LOVE

Great Dear Gustar Hero with Leslie West in the Holiday issue! I'm not even a big Leslie West or Mountain fan, but he tells such fantastic stories and the whole thing was quite interesting. Good job.

—Mark Blocker

## HIT LIST

I just wanted to tell you guys how much I enjoy the Set List page every month. Seeing a band's actual concert set list right next to the guitarist's pedal board is really a great idea, and it's a fun read every month no matter who the artist is.

—Cory Davis



## DEFENDERS OF THE FAITH



LOGAN SWANSON

Age: 13  
Location: Louisville, KY  
Guitar: Dean Razorback  
Inspiration: Stevie Ray Vaughan's "Mary Had a Little Lamb"  
Favorite Amp: Gibson Les Paul



MARK FUNK

Age: 37  
Location: Cooper City, FL  
Guitar: Fender American Strat, Ibanez RG3120 Prestige  
Inspiration: "Juice" and "Boston Rain Melody" by Steve Vai  
Favorite Amp: Marshall JCM800 2210 combo, Fender Twin combo



MELISSA THACKER

Age: 27  
Location: N. Evansville, IN  
Guitar: Ibanez RG130, Epiphone Les Paul Studio Chameleon  
Inspiration: "One" by Metallica and "Hell's Bells" by AC/DC  
Favorite Amp: GEAR: MOST WANTED Gibson Les Paul Goddess

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to [DefendersoftheFaith@guitarworld.com](mailto:DefendersoftheFaith@guitarworld.com). And pray!

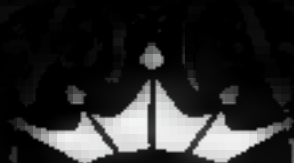




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# TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 SETLIST 36 DEAR GUITAR HERO 38 INTRODUCING 42 & MUCH MORE!!!

## CELEBRATION DAY

JIMMY PAGE IS FETED BY FRIENDS AS A LIVING LEGEND. (By BRAD YOLINGKI Photo by ROSS HALPIN)

**I**T WAS A ROCK-STAR st idd event as Jimmy Page received the Living Legend Award from *Classic Rock* magazine in London on November 1. The guitarist was feted during a ceremony swarming with singing friends, including some of rock and roll's greatest and most iconic musicians. Aerosmith frontman Steven Tyler paid a page to Page after which the audience viewed an extended video tribute to the guitarist's career that featured comments by Led Zeppelin singer Robert Plant and guitar giants Scott May and Les Paul.

Jeff Beck, Tony Iommi, Ozzy Osbourne, Brian May, Alice Cooper, Bruce Dickinson and Duane Allman were just a few of the hip names that gave Page a standing ovation as he was presented with a vintage Gibson Les Paul signed by Les Paul himself. "I forgot how much he has done," Beck, Page's friend since the Sixties, said afterward. "I had to stand up and applaud."

Accepting the award, Page told the audience how rock and roll became a major force in his youth. "As a kid I was really into rock and roll—it took me by hostage," Page said. "It took me by the throat and tossed me up in the air. Everyone in here has been taken the same way."

The Living Legend Award is presented by *Classic Rock* as part of its *Classic Rock Roll of Honor* award, now in their third year. *Classic Rock* magazine is published by Future UK, the British parent company of *Guitar World*. Other award recipients this year include Heaven and Hell for Comeback of the Year and Rush for Band of the Year. Kiss picked up the Reissue of the Year award for their 1975 *Alive* box set and the Frank Zappa *Classic Albums* DVD was honored as DVD of the Year. □



Jeff Beck, Page, Beck and Tyler



## JOE SATRIANI

## THE TIGHT STUFF

[ By JOE SOSSO Photo by NEIL ZLOTOWER ]

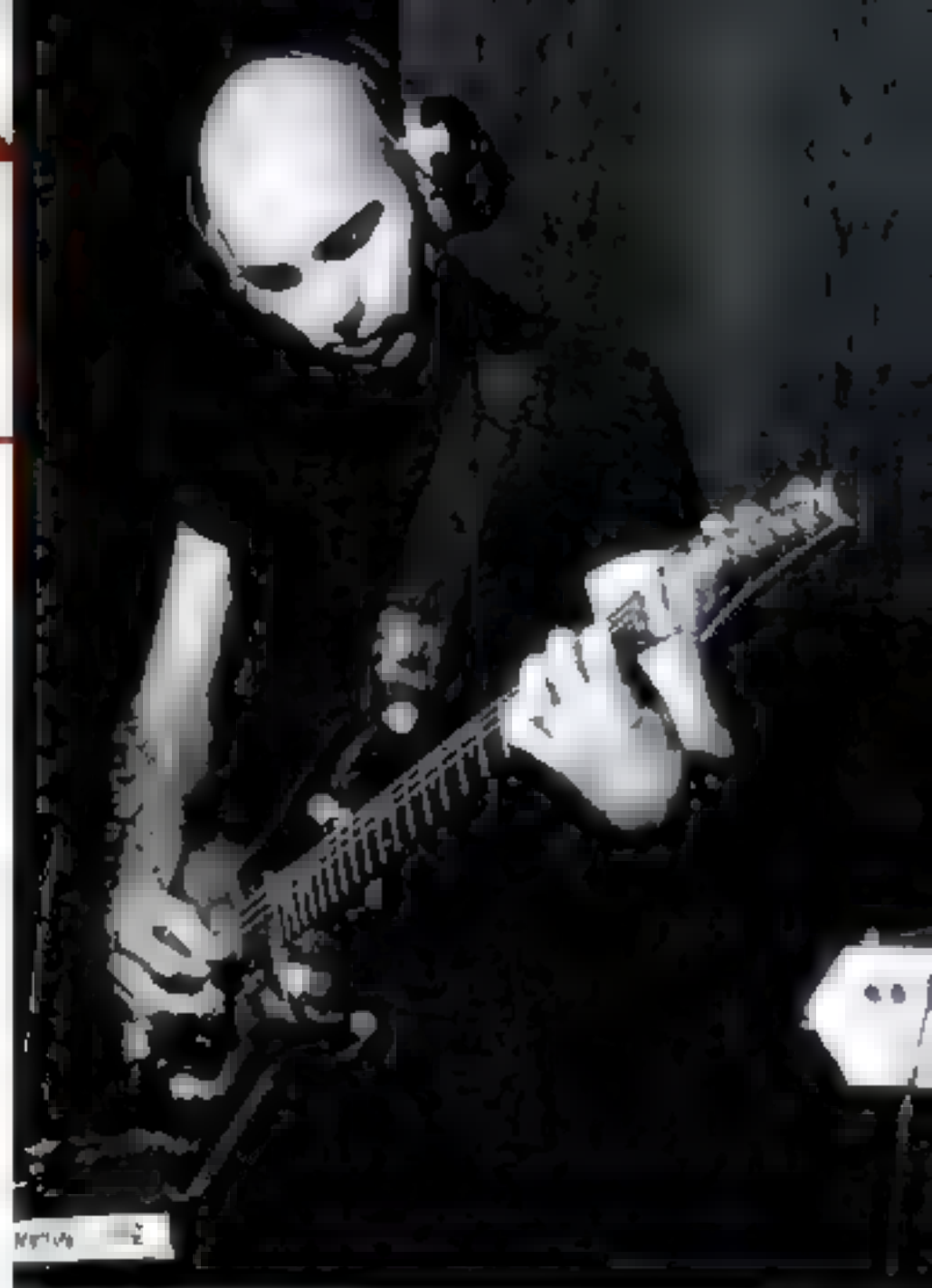
**N**O ONE CAN ACCUSE Joe Satriani of oversell. "It's going to be very, very good," he says, chuckling, of the new album he's cutting at the Plant in Sausalito, California. The guitarist promises that the album, tentatively titled *Mysterion* and set for an April release, will be a musically ambitious disc that won't overstay its welcome. "Most CDs, mine included, have too much information," he says. "There's no reason for these long, sprawling records—they're boring. So this baby's going to be 10 tight tracks. As they say, all killer, no filler."

Along with brevity, Satriani is stepping outside of his musical comfort zone, and he hints that this album might not be the nonstop-shred lulu his fans have come to expect. "There's a lovely piano ballad I wrote that I'm thinking of putting on the record," he says. "In the past,

I wouldn't have done that, but these days, who knows?" He cites the solo artist Beck as an increasing influence. "His lyrics are quite deep, and in a funny way that affects me as an instrumentalist. Also, Beck is so diverse and fearless in everything he does. Very illuminating."

Piano ballads aside, Satch insists he still feels compelled to push boundaries on the guitar. The title track, for example, will feature a solo section that extends through four different keys. "On the demo it sounds pretty cool. Hopefully, I won't blow it when we cut it for real."

Satriani is working with longtime cohorts Jeff Campitelli on drums and Matt Bissonette on bass—musicians, he stresses, who share his wildness of spirit. "These guys know me real well. Which means they're not afraid to get in my face and tell me to up my game. Of course, I dock their pay when they do." □



## BETCHA CAN'T PLAY THIS! KARL SANDERS of NILE



Go to [MetalKult.com](http://MetalKult.com) to see a video Q&A with Nile

Guitar is in drop-D tuning down two and one half steps (low to high, A E A D F; B). Freely

Tablature for Karl Sanders' guitar solo, featuring various chords and fret numbers.

Chords: Dm, Dm(maj7), Bbm, Am, Dm, Dbm.

Tablature lines (1-6):

```

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

```

Additional notation includes fret numbers (e.g., 10, 12, 14, 16, 18, 20, 22) and chord symbols (Dm, Dm(maj7), Bbm, Am, Dm, Dbm) placed above the corresponding lines.

"THIS IS A SWEEP-PICKING fiesta that zigzags across the top five strings and up and down the neck. The first six bars consist of a Dm arpeggio (D F A) played in various inversions and positions, with each bar being played in a different position. I use a hammer-on/pull-off combination each time I get to the high E string to give the line a little bit of a legato feel and to help give my pick hand a more time to change direction for each upstroke sweep. I also do a couple of slides with my index finger in bars 5 and 6, which can be a little tricky.

"I throw in a little twist in bar 7 by playing Dm(maj7) [D F A C] instead of a straight Dm triad. The top note of this arpeggio, the C<sub>2</sub> at the 21st fret, sets up a smooth transition to Dm [D F A] in bar 8. From there, things just get weirder as I move to Bbm [B D F] and Am [A C E] before ending with a Dm "grand finale" in bar 11, which is just the initial root position Dm shape in fifth position alternating with the exact same shape played 12 frets higher, in 17th position.

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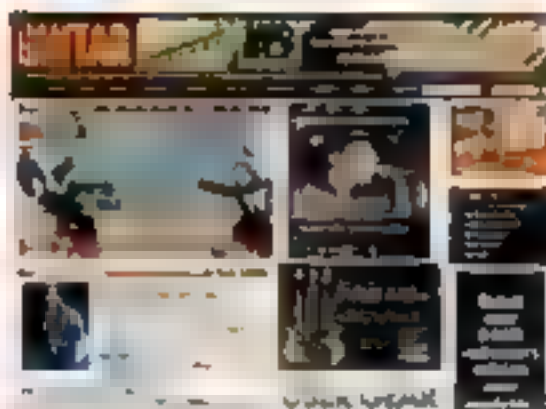
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• Guitar World's extreme metal site, **MetalKult.com**, has exclusive live footage of Norwegian black metal legends **Enslaved** performing "Fusion of Sense and Earth" from New York City on November 8, 2007. MetalKult also has an in-depth video interview with guitarists **Kari Sanders** and **Dallas Toler-Wade** from extreme metal act **Nile** and

a video gear tour and interview with **Melvins** guitarist **Buzz Osborne**.

• An exclusive Q&A video session with **Megadeth** frontman **Dave Mustaine**, filmed recently at Guitar World headquarters in NYC. Mustaine talks about his musical upbringing and his run-in with Jimmy Page, and he speaks candidly about many of his former bandmates.

• **Learn to Play Christmas Songs on Guitar DVD!**

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**INQUIRER** (by BARRY HANWORTH / Photo by TOMMY WHELAN)

## MATT PIKE of HIGH ON FIRE

High on Fire's Matt Pike is a force to be reckoned with. The band's debut album, *The Art of Falling*, is a masterpiece of heavy metal. Pike's playing is a blend of power and precision, and his songwriting is a testament to his talent. The band's sound is a perfect storm of heavy riffs and blistering solos. Pike's performance is a tour de force, and the album is a must-listen for any metal fan. The band's live shows are a spectacle, and Pike's stage presence is a testament to his dedication to his craft. The album is a masterpiece of heavy metal, and Pike's playing is a testament to his talent. The band's sound is a perfect storm of heavy riffs and blistering solos. Pike's performance is a tour de force, and the album is a must-listen for any metal fan. The band's live shows are a spectacle, and Pike's stage presence is a testament to his dedication to his craft.







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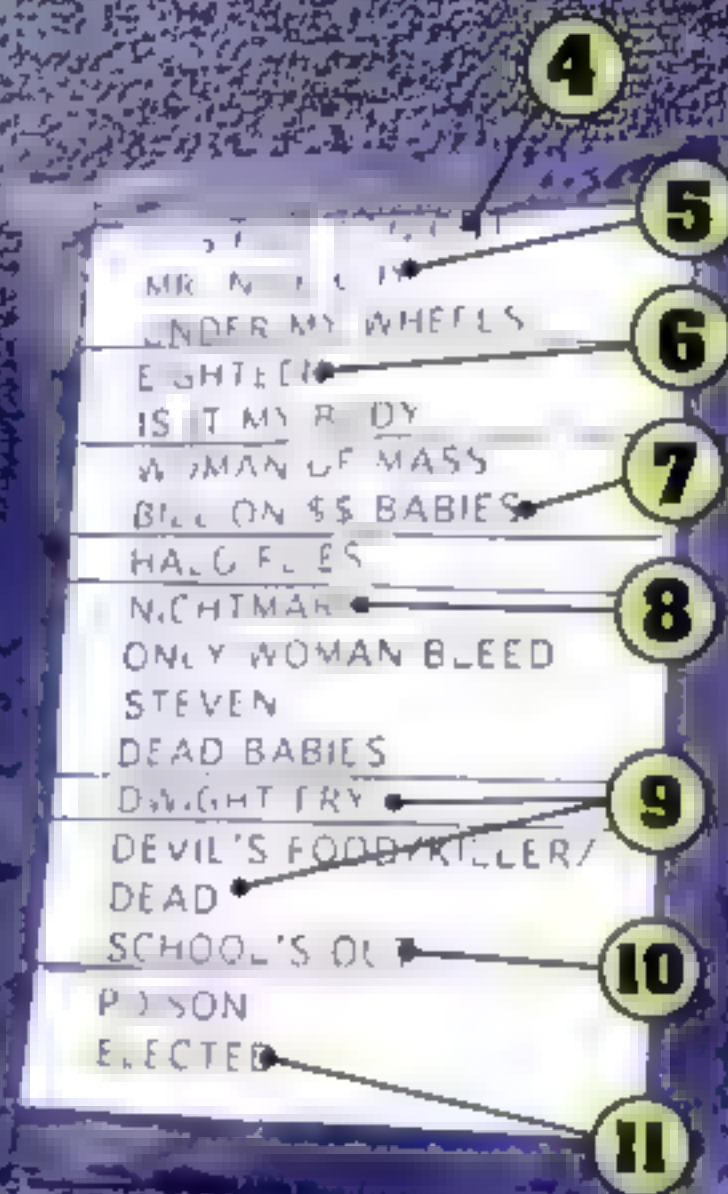
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## KERI KELLI

OF ALICE COOPER [Interview and photos by NICK BOWCOTT]

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**2. VOODOO LAB ANALOG CHORUS** "I use this on melodic parts, like the bridge section of 'No More Mr. Nice Guy' and pretty much the whole of 'Welcome to My Nightmare.'"

**3. ERNIE BALL VP JR. VOLUME PEDAL** "I use this all the time to go from clean to dirty, because I don't do any channel switching on my amps. It's clean when it's open and dirty when I punch it down."

**4. "IT'S HOT TONIGHT"** "We only play literally 60 seconds or so of this before we segue into 'Mr. Nice Guy.' It has an awesome guitar riff and makes a great intro to the show."

**5. "NO MORE MR. NICE GUY"** "This is the real opening song and, in my opinion, it's one of the most commercial songs that Alice has ever done. In typical Alice tradition, though, it still has a legendary intro guitar riff."

**6. "I'M EIGHTEEN"** "I love playing this song, because it is so heavy. It's in E minor, with a big, beefy midtempo groove."

**7. "BILLION DOLLAR BABIES"** "This song has a lot of trippy parts and neat guitar lines for a pop song. I grew up with a lot of these songs, and to be playing them every night with Alice is a trip. He's a great guy, he treats us well, and I'm incredibly grateful to be doing this."

**8. "WE COME TO MY NIGHTMARE"** "This is the song which really started Alice going over the top with the theatrics. It has a great vibe and clearly pointed the way to where Alice was going and has gone ever since."

**9. "BALLAD OF DWIGHT FRY/I LOVE THE DEAD"** "This is a whole theatrical section of the show, where we're playing pieces of each song—one minute of this, 45 seconds of that, and so on. Alice gets hung on the gallows right when we go into 'I Love the Dead' at the end of this medley."

**10. "SCHOOL'S OUT"** "This is probably the most identifiable Alice Cooper song ever. It starts with one of the simplest but most effective guitar riffs of all time. It's a legendary track."

**11. "ELECTED"** "This upbeat song is a great ending to the set, especially with all the election stuff going on right now. It's definitely on people's minds."



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## AL JOURGENSEN OF MINISTRY

HE'S A LEADING FIGURE OF INDUSTRIAL METAL WHO GAVE HIS TOE TO ROCK AND ROLL. BUT WHAT GUITAR WORLD READERS REALLY WANT TO KNOW IS...

Since you're retiring Ministry, are you gonna focus on your side projects like Revolving Cock, and Burton Bell's solo band, Mob Research and False Icons. What can we expect from your 12th studio album?

John Clements

The new label has released the final Ministry album, *The Last Sucker*; a Ministry covers record called *Cover Up*; and the new Prong album, *Power of the Damager*. In 2008, we have albums from Ascension of the Watchers, which is [Fear Factory singer] Burton Bell's solo band, Mob Research and False Icons. Basically, over the next couple of years I'm doing one last release from as many side projects as I can. I've already started the new Revolving Cocks album, which will be the final one. Then I'm just going to focus on running the label, doing soundtracks and stuff. At this point, I'd much rather produce, so it's best for me if I put the bands away, 'cause I can get more shit done.

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You've used a wide range

of samples throughout your career. How do you go about collecting them?

—Dixie Normous

Before I start each record I do this thing I call "keyboard camp." Me and my engineer sit down and scour through movies, documentaries, daily newscasts, speeches and the internet. We spend a full month building an archive of various samples, so that later in the recording process, I'll be able to pull out something that pertains to my lyrics. The month of keyboard camp is straight donkeywork: sampling, sampling, sampling...and listening to idiots like [U.S. president George W.] Bush for hours on end. [laughs] That shit is so stupid that it lowers my IQ and my sperm count.

\*\*\*\*\*

How do you make your music evolve from your old new-wave style to your current outlaw-biker aesthetic?

—Eddie Waggadam, Las Vegas, NV  
In 1981, before we were signed, we were doing really heavy stuff that



“Eventually the toe got so infected that they had to cut it off.”

eventually wound up on [1988's] *The Land of Rape and Honey*. But as soon as I got signed to Arista, they told me, "You can't be doing that kind of stuff. You have to do the stuff we write for you." So I went from being an Eighties young biker directly to Milli Vanilli—do not pass "go." [laughs] When you're a kid and they promise you a lot of money, it seems like a pretty cool thing to do. But the grass is not necessarily greener on the other side, especially if you can't look yourself in the mirror the next day. So as soon as I could, I sued the record companies to get out of my contract and went right back to the old biker style of doing whatever the hell I wanted to. And that's what I've been doing ever since.

\*\*\*\*\*

Who were some of your guitar heroes growing up?

Theodore J. Mooney, Danfield, NY  
I graduated high school in 1976, so you can imagine what I was listening to. You've got your basic ZZ Top

and Skynyrd covered, then Zepelin, glam rock like Alice Cooper and space rock with Pink Floyd and Hawkwind. Basically, I listened to all of the good stuff. [laughs]

\*\*\*\*\*

Dude Al, could you please go through your current live setup?

—Chris C. [redacted]

As far as the setup, it's real simple. We're using JMP Marshall preamps with 300-watt Marshall power amps. Our guitars are basically Schecters and Gibsons. Lately I've been playing a custom Coffin Guitar from Schecter that they just made me. They're hot shit and should be in stores sometime in 2008. I also throw Gibson 500T pickups in my guitars. Those pickups are the sound of Ministry.

\*\*\*\*\*

In a time you had a toe removed because you stepped on a syringe?

—Dave Sweet, Dallas, TX

Yeah, but I didn't actually step on the syringe. When I used to shoot up, I would break the tips off my syringes so nobody would get poked when I threw them in the garbage. But one time I missed the garbage can and the needle wound up going in my boot. So when I put on my boot the next day, it got lodged in my big toe. It went really deep and I couldn't get it out. And like an idiot I just left it in there. Eventually the toe got so infected that they had to cut it off. Which is great, 'cause now I can honestly say I've sold my toe for rock and roll. [laughs]

\*\*\*\*\*

You've been touring for years.

What's the craziest thing that's happened?

—John [redacted] Fullwayne, IN

It was definitely when we blew up our tour bus with explosives while we were driving down the road. [laughs] It was an accident, actually. It was during Lollapalooza in '93 when we were driving from Dallas to Houston. We had this pyrotechnic thing that was supposed to make a pirate ship in the sky. Someone lit it and all of a sudden we had a pirate ship on our bus! [laughs] We had, like, 12 different color fires going on. People were scrambling, the cops came... We ended up having to pay \$63,000 in damages. But I tell you what—looking back at it now, it was worth every penny. That was the coolest fireworks show I've ever seen. [laughs]



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# BIO CURIOUS

WITH THEIR NEW AUTOBIOGRAPHIES, SLASH, NIKKI SIXX AND ERIC CLAPTON DIP THEIR TOES IN LITERARY WATERS. [By RICHARD KENSTOCK]

## Slash

SLASH with **ANTHONY DOXY**  
HARPER COLLINS

*The Heroin Diaries: A Year in the Life of a Shattered Rock Star*

NIKKI SIXX with **DAVE KOPPELMAN**  
POCKET BOOKS

*Clapton: The Autobiography*  
**ERIC CLAPTON**  
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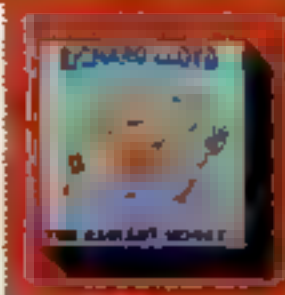
**T**HROUGH ONLY ONE of these three new rock autobiographies has the word "heroin" in its title, taken together they form a sort of *Star Wars* trilogy of smack tomes—three tales of unlikely (anti-)heroes who battle, and ultimately prevail over, their personal dark sides. Given the levels of abuse the musicians inflict upon their bodies, there is indeed a somewhat fantastical quality to the stories told here. There's also, of course, some incredible insight into three of rock music's most enthralling figures and the enormous impact they've had on popular music.

In Slash's case, this is largely a result of his work with Guns N' Roses. And while after 458 pages of *Slash* we still don't know exactly how it all went so very wrong (though clearly it has a lot to do with megalomaniacal lead singer

Axl Rose), it appears that the guitarist doesn't either. That said, *Slash* does provide perhaps the best glimpse yet into the formation, early years and inner workings of Guns, with the guitarist often functioning as a bemused, albeit heavily intoxicated, observer of the craziness.

Between illuminating stories of band insanity, Slash waxes passionate about the guitar and details the recording of Guns' debut album, *Appetite for Destruction*. Throughout, the two monkeys on his back are Rose and heroin. As *Slash* comes to a close, the guitarist is, at least for the time being, happily free of both.

In contrast to the often understated tone of *Slash*, *The Heroin Diaries* is Nikki Sixx on full blast. *Diaries* chronicles a year in Sixx's life, from Christmas '86 to '87, throughout which he shoots, snorts, drinks and fucks everything in sight and even finds the time to write and record a



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blockbuster album. The book is centered around Sixx's surprisingly lucid diary entries from that period, most of which are fleshed out by present-day contributions from, among others, his Crüe bandmates, estranged family members and ex-girlfriends. It's a testament to the bassist's ravaging addictions and rampant narcissism that all of these people at one point or another call him an asshole. The year—and the book—climaxes in grand fashion, with Sixx OD'ing (and, hey, Slash is there, too!) and coming back to life. After checking out of the hospital, he heads right back to the smack. At the very least, he appears to have stopped injecting it directly into his cock.

If any guy has a right to be a supremely narcissistic asshole it's Eric Clapton,

Having surfaced in the late Nineties as members of the Gothenburg metal scene, Sohrwerk spent the past decade contrasting feral dissonance with soaring melody. Their seventh studio album bridges the divide with more fluency and acuity than ever. Songs like "The Pittsburgh Syndrome" and "As the Sleeper Awakes" are propelled by serrated, staccato thrash riffs and slow, enveloping guitar harmonies, while "Exile" and "Light Discovering Darkness" are more textural, showcasing grooving rhythms and simple hooks as tools to complement the varying intensity of the vocals.  
—Jon Wiederhorn

Blues has no better essayist in taste, tone and tension than Strat magician Ronnie Earl, who's recorded virtuoso instrumentals since 1964. He's best live, as captured here. Earl's on-the-fly solos in the epic "Blues for the Homeless" are exquisitely sweet, soulful and precise; the jazzy "Beautiful Child" gets its cool from a graceful blend of octave chords and melody and invocations of the past, like the Hubert Sumlin tribute "Wolf Dance" and "Blues for Otis Rush." Incorporates edgy modern sonic blunts, including idiosyncratic bends, staccato repetitions and twisting scalar runs. Earl's got his guitar mojo working overtime.  
—Ted Drozdowski

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—Ted Drozdowski



who spent much of his early career answering to the nickname "God." In *Clapton: The Autobiography*, he reveals that while he was horrified by the designation, he also kinda liked it. And indeed, throughout the book, Clapton comes off as a man fueled by ego and self-loathing. His sober, measured takes on the key points of his nonmusical life—including the 1991 death of his son, Conor—are recounted honestly and unapologetically. The subject of music is treated reverently, though the book's major failure is a dearth of insight into the writing and recording of Clapton's own great songs. Throughout, the focus remains on Eric Clapton the man, rather than Eric Clapton, the guitarist so talented that for a time we called him God. **T**



# PORCUPINE TREE

RUSH HOUR [By MAC RANTALL]

**S**TEVEN WILSON, THE leader of Porcupine Tree, was flipping through a British music magazine a couple of years ago when he came across something that astounded him. "There was an interview with Alex Lifeson of Rush," he remembers, "and in it he said that one of his favorite new bands was Porcupine Tree. I fell off my chair. I mean, Rush inspired me to want to be a musician."

For Wilson, those few words from a long-time hero became a golden opportunity. He contacted Lifeson and got him to contribute a dramatic guitar solo to "Anesthetize," the 17-minute centerpiece of Porcupine Tree's latest album, *Fear of a Blank Planet* (Atlantic).

The list of famous guest guitarists on that disc doesn't end with Lifeson. King Crimson's Robert Fripp also puts in an appearance. Clearly, Wilson's not only loving his idols these days—he's jamming with them, too. And this seems entirely appropriate, since over the past 10 years his band has become a major force on the progressive rock scene, inheriting the mantle that groups like Rush and King Crimson wore in their prime.

*Fear of a Blank Planet*, Porcupine Tree's ninth full-length release, is their most powerful and eclectic statement yet, veering from hushed space-rock to edgy electronics to metaloid riffage, sometimes all within the same song. And despite the presence of those

outside pickers, Wilson's no slouch himself as an axman, as he demonstrates with his muscular leads on "Way Out of Here."

"I find it hard to think of myself as a guitar player," the 40-year-old Englishman says. "I don't practice every day. If you asked me to play 'Stairway to Heaven' or 'Smells Like Teen Spirit' or any of those songs guitarists are supposed to know, I couldn't do it. I'm someone who writes songs and makes records. But as the songs and the records become more complex, it's forcing me to become a better player."

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—**BYRON** [Photo: Ball]

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DON'T KILL  
THEMSELVES  
FIRST.**

By  
**BRIAN  
STILLMAN**

Photos by  
**JIMMY  
HUBBARD**





# OR BREAK

**I**F SUFFERING FOR your art is a worn-out cliché, no one's told New Jersey's Dillinger Escape Plan. Over the past 10 years, the band's performances have become legendary for the self-inflicted injuries suffered by its members. Broken bones, bloody gashes and concussions are the norm. So fraught with peril are their shows that one of the first things guitarist Jeff Turtle did after joining Dillinger in 2007 was purchase health insurance.

"I know the stories. I know the band. I know I'm going to be hurt," he says. "There's just no way around it."

Call them insane, call them sane, do call them out of control—but don't call Dillinger Escape Plan lazy. The band's members get hurt because they don't know how to do anything but put 100 percent into every performance, says guitarist and founder Ben Weinman. "We let go completely; we don't hold back. Sometimes, that leads to accidents. Most of the time, anyway."

But there is more to the band than its zealous and dangerous performances. Dillinger Escape Plan have pioneered "mathcore," a style of extreme music that's defined as much by its odd-time signatures and dizzy, complicated structures as it is by its pure, unadulterated, hardcore brutality. Newcomers might think they're listening to a bunch of hyperactive kids destroying a musical instrument store. More attentive listeners, however, will soon discover intricately constructed sheets of angular, razor-sharp guitar riffs, percussive beats and surprising sub-

**"WE LET GO completely, we don't hold back. Sometimes, that leads to accidents. Most of the time, anyway."**

**—Ben Weinman**



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tie layers of tone and musical texture. Chaotic? Yes. But also entirely calculated.

"Our music isn't easy, and it's never going to be mainstream," Weinman says in a moment of understatement on par with "Houston, we have a problem." "There are a lot of bands we like, bands who are just as aggressive, that we'll never be able to tour with because we sound so completely different. We simply don't fit in."

Dillinger continue the tradition with *Ire Works* (Re:apse), an album that, as far as Weinman is concerned, is the most important of their career. All bands say that, of course, but in this case, it's probably true. Dillinger's last album, *Miss Machine*, sold more than 80,000 copies, making it their best-selling record to date. That helped bring them mainstream media attention and critical acclaim. Unfortunately, it also created a rift among fans, many of whom chafed at some of the more conventional—that is, listenable—elements that crept into the band's songs.

*Ire Works* is also the first time that Weinman has written an entire album for the band without the assistance of drummer Chris Pennie, who left earlier this year to join Coheed and Cambria. And while it is his chance to shine as a songwriter, it includes the very real chance of personal failure.

It's a lot for any band to absorb, and there's no telling whether the record will build on *Miss*

*Machine*'s momentum or kill it completely. "Every record's important," Weinman says. "Each one determines the future and your band's relevance. If nobody cares, you've got to make some serious decisions."

In Dillinger's case, chances are good that someone will care. Over the past eight years, the band has sold a combined total of more than a quarter of a million albums. That's hardly a Metallica-sized number, but it's respectable for a band that, Weinman says, marked its first big milestone when it signed a deal with "a tiny grindcore label who's biggest band until then had sold only 5,000 records."

So call it grass-roots success. On one hand, that's an admirable accomplishment for any band dreaming of longevity. With a career built on a foundation of rabid fan loyalty—the grumbles surrounding *Miss Machine* notwithstanding—the members of Dillinger know that they'll always find a place to play, they'll always sell their merch and someone out there will always want to listen to their music.

But underground success also means no fancy cars, big houses or lines of designer clothing. Weinman says that the band has accepted the idea of never going mainstream and doesn't care about the traditional trappings of rock stardom. But there are still concerns like dinner and rent. For many bands, allegiance to the DIY ethic also means a steady diet of ramen noodles

and a room in their parents' basements.

"Believe me, we think about the future, especially as we get older," says the guitarist. "I'd like music to be my only career; no one wants to work a day job. Our trick is figuring out how to keep the band moving forward, keep it growing, but not lose sight of what's important on a personal and artistic level."

And in a roundabout way, this takes us right back to the band members' tendency toward breaking themselves. As Weinman says, it's all about dedication—to their art, to their fans and, most of all, to themselves. Talk is cheap; if putting on a good show is that important to you, then you'd better be prepared to bleed for it. "There are a lot of legends out there about this band," says Tuttle, who was a fan even before joining. "Most of them are true."

For instance, when Weinman felt a pain in his shoulder, he assumed that he pulled a muscle and continued playing shows. Then he discovered that he'd actually torn his rotator cuff. Still, he kept playing, until the pain was so great he finally gave in and got surgery. "That was supposed to keep me out for a year, but I went back to touring in about six months," he says. "Which was probably pretty stupid. I've got this thing where I can't stand the thought of letting people down. That's what I'd be doing if I took more time off to heal."

It can become a trap, he says. The guitar-

**"ASSUMING WE DON'T kill ourselves, we're going to be around for a long time."**

**—Ben Weinman**

Tuttle (left) and Weinman



ist once played a show while suffering a broken bone in his neck and herniated disks in his neck and back. "Ten years ago, we started acting like this onstage, and now people expect me to jump around like a monkey. It's become an important part of our show, but sometimes I envy those guys who are allowed to heal up and just concentrate on the music."

Earlier this year, Dillinger Escape Plan's drummer cofounder and cowriter Chris Pennie decided to join progressive space-rockers Coheed and Cambria. Fans were shocked when the news hit the internet. So were the guys in Dillinger.

"I didn't find out about it until [singer] Greg [Puciato] sent me a link to the announcement," Weinman says. "First, Chris was just helping Coheed and Cambria by sitting in on drums, and then, the next thing I knew, he was joining their band."

Weinman can't help pointing out that Pennie never actually played on Coheed's new record; that gig went to Foo Fighter Taylor Hawkins. "Chris'll end up playing live for them, I guess," he says. "He had always assured us that we were his priority. Then, one day, he stopped talking to us and we ended up hearing from a lawyer. Even though it was a tough situation, I think we're





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better off. I hope he's better off, too—he's a phenomenal drummer and deserves success."

Dillinger replaced Pennie with Gil Sharone, who previously played for avant-garde band Stolen Babies. Dillinger sent him a tape so he could learn the parts, but Weinman had never actually heard him play until three days before going into the studio to record *Ire Works*. "There was some danger there, sure," he says. "But it worked out great, obviously, and I feel like the band's the best it's ever been."

Lineup changes aren't new to Dillinger. The band formed in 1996 when members of the hardcore act Arcane—vocalist Dimitri Minakakis, guitarists Weinman and Derek Brantley, drummer Pennie and bassist Adam Doll—recorded a demo for Now or Never

Records under the name Dillinger Escape Plan. Shortly thereafter, John Fulton replaced Brantley, officially kicking off the band's lifelong game of musical chairs.

Dillinger's most tragic loss came on the heels of their 1999 full-length debut, *Calculating Infinity*. Doll was involved in a car accident and was paralyzed from the chest down. The band made the difficult decision to keep going, deciding that "if Adam did get better, we wanted him to have something to come back to," Weinman says. Jeff Wood from New York thrash act M.O.D. took over bass duties, though Liam Wilson, of the band Starkweather, in turn, eventually replaced him.

After wrapping up the sessions for *Calculating Infinity*, Dillinger suffered a dual

blow with the loss of their guitarist, John Fulton, and their vocalist, Dimitri Minakakis. The band quickly replaced Fulton with Jesuit axman Brian Benoit, but finding a new singer required extra effort. There's nothing easy about becoming the face of a band like Dillinger Escape Plan, and Weinman wanted to avoid hiring someone who he'd end up having to replace again.

Deciding to take advantage of the internet, the band posted an instrumental version of its song "43% Burnt" on its web site and invited prospective singers to submit their own versions of the track. One of the best entries came from Greg Puciato, who impressed Dillinger with his broad vocal abilities and heated intensity. After two practices, they invited him to join up.

Dillinger's membership problems continued in 2004 when guitarist Brian Benoit was forced into early retirement by nerve damage to his left hand. He was replaced on tour by James Love, formerly of the pop-punk band Fenix\*TX. When it became apparent that Benoit was gone for good, Dillinger hired Jeff Tuttle, who the band found out about via a mutual friend. They took Tuttle's band out on the road for a month, "to scout me out," Tuttle says. "It took another year before they called me to say that I was hired. I was actually surprised. In the music industry, you've got a lot of people telling you a lot of different things. And most of the time they never pan out."

Tuttle knew exactly what to expect when he joined, and he was confident of his ability to keep up both musically and physically. At the same time, he was concerned about joining such an established act. He was also worried about Dillinger's willingness to let him contribute as more than just a hired hand. His fears, he says, were quickly forgotten. "From day one, they told me that if I wanted to be irreplaceable in the band, I'd have to make myself irreplaceable," Tuttle says. "So that's what I've tried to do. I'm not just along for the ride; I'm coming into something that's become legendary, and I feel compelled to up the ante."

Tuttle says Dillinger greeted his arrival with smiles and encouragement, but he also says that it wasn't long before things turned dicey. "I was hazed big time," he says, laughing. "They posted my phone number on their MySpace page. I was getting calls from people who told me that Greg told them to say, 'Bitch, I'm the boss!'" Shortly afterward, Tuttle had the statement emblazoned on his ESP LTD.

The calls continued for more than three weeks. "It was cool, though. I didn't care," Tuttle says. "I love talking to the fans when they call. I can talk forever. In fact, they're more likely to hang up on me than I am on them."

Weinman admits that the lineup changes are enough to leave most people—himself included—a little dizzy. (For those trying to keep score at home, Dillinger Escape Plan's current lineup features guitarists Weinman—the only original member—and Tuttle, bassist Liam Wilson, vocalist Greg Puciato and drummer Gil Sharone.) Few groups can limp forward after replacing even one guitarist. But bringing in multiple guitarists, plus drummers, bass players and singers? That's generally a recipe for disaster.

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"It's the hardest thing about this band," he says. "I feel like we have to move backward in order to move forward. Almost no one we've brought in has been immediately right for the job. When Gil joined, he was a great drummer, but he'd never played something that was 400 beats per minute. Brian, he'd never played more than four power chords in his old group. And the first time Greg went onstage, he was shaking like a leaf! But that dude put on the best show ever. This band has become such a monster of its own, it's great to see new people get absorbed by it."

Weinman knows how difficult a task it can be to learn Dillinger's complex arrangements. Being a self-described perfectionist and slave driver, he's devised an effective

method for getting everyone up to speed. "We created a chart," he says. "Labeled down the side are every song the band plays and labeled across the top are different categories: 'Not Embarrassing,' 'Dillinger Level,' 'Kicking Ass' and 'Bow to Us!' Whenever someone new comes in, we won't play live until we've checked every column for every song."

Today, it's sometimes hard to fully appreciate how different the musical landscape was 10 years ago. Back then, there was no YouTube or MySpace. The very notion of using the internet to promote a band would have seemed like science fiction. Underground bands still relied on word of mouth, mix tapes, and local 'zines to promote

their music. Kids would staple photocopied fliers all around town to announce gigs.

For bands like Dillinger Escape Plan, who were underground by even the underground's standards, the road was particularly difficult to travel. However, they landed gigs playing at house parties and barbecues, as well as small shows put together by a tightly knit network of hardcore and post-hardcore fans who were used to doing everything themselves.

Things began to take off for the band when Weinman and a friend used an illegal phone dialer and a payphone to make calls up and down the east coast. The result was their first tour, which lasted two weeks. It was hardly what you'd call glamorous; Weinman recalls sleeping in a 24-hour Kmart when no one was around to offer crash space. Eventually, contacts on the road lead to more and, relatively speaking, better gigs.

"We played an auto-body shop once," he remembers. "We were on this floor just covered with grease stains, surrounded by kids. Afterward, this guy from Philly came up to us and said, 'A piece of ceiling broke and hit me on the head. That was the most amazing show I've ever seen! You've got to play at my place.'"

"His place" was Stalag 13 in West Philadelphia. Pretty much just a squat, the venue was nonetheless a notorious proving ground for up and coming metal and hardcore groups. Dillinger gladly set up a gig, along with the band Brutal Truth. "It was amazing," Weinman says. "The lights were off, and there was only a strobe going the whole time. Kids were all around us, and I swear, it was the scariest thing ever. For us, too."

Eventually, tours with Jesuit and mathcore act Botch lead to time out on the road with Converge, and the rest, says Weinman, is history. "It was just a gradual thing. There wasn't one moment where we suddenly burst out on the scene. Maybe that happens for bands now, but back then, it was slow and steady. You paid your dues."

As you read this, Weinman, Tuttle and the rest of Dillinger Escape Plan are supposed to be on tour. It would have been Tuttle's first time out with the band—his first opportunity to demonstrate that he's got what it takes to put on the kind of show that fans have come to expect. Unfortunately, Weinman is hobbling around on crutches, his foot in a cast. He broke it during a video shoot when his guitar strap snapped and his instrument crashed down on him. Despite his reputation for never holding back, this time the guitarist has decided to let himself heal up properly before hitting the road.

"It's disappointing," Weinman says, "but it's actually not so terrible. We needed more practice with the new guys, anyway, and it moves the tour closer to the record release date."

These are practical concerns for a band that, to many, seems anything but practical, but Weinman insists Dillinger are in it for the long haul. "We never had any idea that the band could be this big, or that we could do it for a living," he says. "I was in school for psychology—I was going to get my masters. But now, we're a career band. Assuming we don't kill ourselves, we're going to be around for a long time." □

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# DISORDER



# FOR ALL

WITH HIS BRAND-NEW SIGNATURE MODEL RANDALL AMPLIFIER, KIRK HAMMETT MAKES THE KEY AMP TONES FROM HIS CAREER AVAILABLE TO GUITARISTS EVERYWHERE. IN THIS GW EXCLUSIVE, THE METALLICA AXMAN TELLS HOW RANDALL'S ENGINEERS DID RIGHT BY HIS COLLECTION OF VINTAGE AMPS.



**I**NSIDE THE BIG RECORDING ROOM AT L.A.'S SOUND CITY STUDIOS, IT LOOKS AS IF A VINTAGE AMP CONVENTION IS IN PROGRESS. NEARLY THE ENTIRE STUDIO FLOOR IS COVERED WITH HIGHLY COVET-ABLE GUITAR AMPLIFICATION GEAR: EVERYTHING FROM AN ULTRARARE, MID-SIXTIES MARSHALL 8x12 "COFFIN" SPEAKER CABINET TO A DUSTY, YET COLORFUL, SELECTION OF SMALL, STRANGE FIFTIES COMBOS. BUT THIS IS NO AMP SHOW, AND IT'S CERTAINLY NOT OPEN TO THE PUBLIC. IT'S A RHYTHM GUITAR TRACKING SESSION FOR THE FORTHCOMING NEW METALLICA ALBUM. YES, IT TAKES A TON OF GEAR TO PRODUCE THAT LEGENDARILY HEAVY METALLICA SOUND. AND NOT JUST ANY GEAR: LEAD GUITAR MONSTER KIRK HAMMETT IS NOTORIOUSLY PICKY ABOUT THE AMPS BEHIND HIS RAGING RIFFS.



"I'm all about vintage, bro," he says, sipping a celebratory Friday afternoon flute of Veuve Cliquot champagne. In matters of the finest wines and tones alike, Hammett is a man of discernment and style. "I have almost every year Marshall that was ever put out," he elaborates. "I have Kitchen-Marshalls, Parks...I have one of the first Hiwatts, so old that it doesn't even look like a Hiwatt. I'm a big-time fanatic."

But the amp that has Hammett most excited today is not some eminently collectible old eBay treasure; it's his brand-new signature model Randall amplifier. "The ironic thing about this is that the very first amp I had, back in 1978, was a Randall bass amp," he says. "It wasn't great sounding at all, but it was loud and it was cheap. It was a start. And I could get it to feed back. That's all I was interested in."

"And now here I am, 30 years later, back with Randall. I was really kind of nervous when we started; this is the first time I've really done any kind of amp endorsement. I knew that there's a lot of work that goes into it, and I'm really picky anyway. But things have turned out great. This is one amazing amp."

Hammett's signature model is based on a design by amp guru Bruce Egnater. Having originated in Egnater's own boutique amps, the model was then modified to form the Randall Modular Tube System, or MTS Series. This, in turn, was tweaked to create an amp meticulously dialed in to Kirk's exacting specifications. The design incorporates three separate preamp modules: one for clean tones, one for crunch rhythm sounds and one for super overdriven leads.

"Basically, the modules plug into the main amp head chassis," Hammett explains. "You can pull them out and put in different modules if you want. You can run up to three modules in a head. After talking to the Randall guys, it turns out they can pretty much get any sound that I'm looking for or copy any sound that I need to get

from my setup. I wanted one amp that I could lug around to a friend's house and play jazz and blues for three or four hours and then take the same amp over to Metallica HQ and rehearse with the band and have all my metal tones in there, too. The versatility of this amp is great."

The preamp modules are all tube units with two 12AX7s each and analog circuitry tweaked to suit Kirk's musical needs. The task of tweaking fell to Randall division manager Doug Reynolds, aided by the company's artist relations rep, Dave Karon. The first module that fell into place was the crunch rhythm unit, the KH-2.

"Kirk told us he loved that old Van Halen tone," Reynolds explains, "but he wanted something cleaner and with more pick attack so you could hear individual notes more. We had an existing module that makes the most of mid-to-high-gain sounds. We used the same circuit board layout. Then we just put in different capacitors, resistors and potentiometer values to get the exact sound Kirk was looking for."

"There were a lot of meetings over food and booze," Hammett recalls, "because we'd generally meet at a restaurant. After talking about what I was looking for in an amp, the

Randall guys started sending out modules based on what I was looking for. They would tell them, 'We need a little

more of this or that.' He would send me two or three modules a week and I would pick the best. That became the basis for the KH-2."

"Once we nailed that preamp," Reynolds continues, "and once Kirk gave us the green light and we found out he was really liking it, we just gave him a little higher-gain version of that for his lead module: the KH-3. So the KH-2 and KH-3 are roughly the same circuit. The same parts make up the tone circuit. But the KH-3 has an additional gain





stage, which gives it a little bit more compression and a little fatter tone, because it's so much higher gain than the rhythm module."

As for the clean tone module, the KH-1, it's based on a very special old Fender in Kirk's possession (more on this below). "The KH-1 is similar to our Randall MT's backface module," Reynolds says. "But it's voiced a little cleaner, because the active pickups that the guys in Metallica use have a little more output to them. So we tried to pad the input a bit, so the module will stay nice and clean even at higher volumes. You can play pretty hard on it without distorting."

The three modules fit into an amp head that has three more 12AX7s that serve as a first amplification stage before the signal hits the modules. The 100-watt power amp stage is fueled by four 6L6 tubes, Kirk's choice. There are two straight-front 4x12 cabinet options. One combines two Celestion vintage 30s with two 75-watt Celestion G-12T75s. The other cab option is loaded with four 100-watt speakers that Randall co-developed with Celestion.

"The 75, 30 cab has about 260 watts of RMS power-handling capability," Reynolds says. "Whereas the cabinet with four 100s is about 400 watts, so it holds a lot more power and a lot more low end, which Kirk really likes. This cabinet can produce more of the low-end thump that he was looking for."

There's also a limited-edition model of the amp, fully pimped with chrome hardware and solid maple cabinetry done in a blackburst finish that matches Kirk's 20th Anniversary signature model ESP guitar released earlier this year. "It's a great look," Hammett says. "The really good thing about these modules and amps have turned out. There are a lot of great features. You can adjust the tube bias by yourself, which is a cool thing. There are two effect loops—series and parallel—and it's set up for MIDI switching."

The advent of Hammett's signature model Randall amp coincided neatly with the birth of Metallica's forthcoming new album, their first studio recording since 2003's *St. Anger* (see sidebar on page 58). It is also their first project with überproducer and music-biz "guru" Rick Rubin (Slayer, Red Hot Chili Peppers, Tom Petty, Danzig, AC/DC).

"In comparison with *St. Anger*, this album is a lot more riffy, a lot more dynamic, a lot tighter in arrangement and a lot more to the point," Hammett says. "It's more traditional Metallica. And there are a lot more guitar solos on it. I have to say, one song cycles through so many changes, it feels like I'm soloing for a full minute."

Hammett and the band had completed tracking the drums and were focused on recording rhythm guitar and bass tracks when *Guitar World* caught up with the guitarist. The album was still very much in the formative stages, with goofy work-in-progress titles like "Casper" and "Grass Cow" still in place for most of the tracks. But when the final project is released, you can be sure that Kirk's new Randall amp will be in the mix.

**GUITAR WORLD** What was the genesis of your collaboration with Randall on your new signature model amp?

**KIRK HAMMETT** It goes back at least two or three years. I was hanging out with [Anthrax guitarist] Scott Ian. We've known each other a long time; we go back to 1983. And it was Scott, ironically enough, who turned me on to ESP 20 years ago, and they make my signature model







Hammett's signature head has a slight bass boost compared to Randall's stock R1000 model.

guitar. So Scott and I were joking around one night, playing acoustic guitar in my backyard in Hawaii. And I said to him, "How's your guitar sound these days?" He thought I was joking around, but when he realized I wasn't, he said, "Well, I'm on these Randall amps now." And I said, "Randall?" 'Cause when I think of amps I tend to think more of the classics like Marshall, Fender, Boogie and Hiwatt. But apparently Scott was jamming with Dimebag a few years back, and he plugged into one of Dime's spare Randalls and instantly got a sound that was an improvement on his normal sound.

I'm always searching for new sounds. I love my Boogies. They totally deliver what I'm looking for. But I use my Boogies in my rack, and it's hard for me to just haul my rack anywhere. So I thought, Well, I'll check out these Randalls. Scott put me in touch with the Randall guy, Dave Karon, and Dave instantly sent a bunch of Randalls down to the studio. I plugged into one and I was amazed at how much power and response

it had. It seemed ideal because, over the years, I've been slowly adding midrange to my sound—getting less scooped, more filled out. I have a tendency to blend amps, too, and the Randall blended really well with my rack and with this other Marshall that I had. I was just completely blown away.

**OW** So what was your initial brief to the Randall guys? What did you tell them you wanted?

**HAMMETT** I told them I was looking for a sound that had a lot of midrange thud. And then what happened is Doug Reynolds and the Randall technicians showed up with all these scopes, meters and other test equipment. They analyze the tonal spectrum of any amps you have that you like, and they figure out how to recreate it. I'm very fussy about midrange. You know how midrange can sometimes soften and muddy the attack? Well, the midrange on these modules don't do that at all. And you also have the option of just rolling out all the midrange on the



EX model shown. ©2007 American Honda Motor Co., Inc.



Controls and test points let you adjust the bias for each of the head's 6L6 power tubes.



KH-2 module in particular and it sounds really scooped. And when you turn down the volume on your guitar, it cleans up really well.

**GW** I noticed the controls on the module, which are written in your handwriting, right? And there's of course high, mid and low

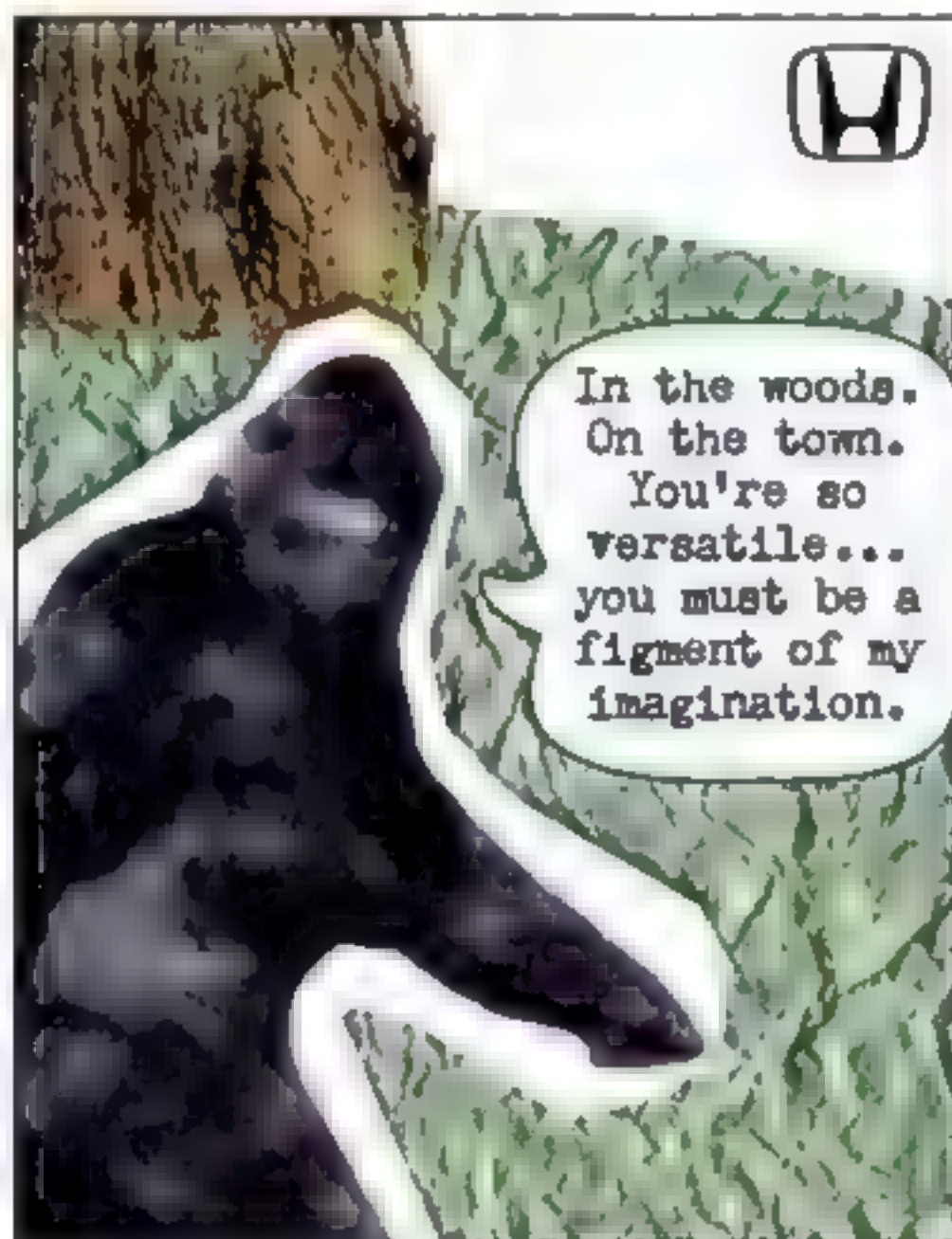
**HAMMETT** Yeah, they're in my handwriting. And I kept telling the Randall guys, "The less knobs the better. So make those knobs really count." So the sweeps on the knobs are really super sensitive, especially between three and five o'clock. But yes, it's just your standard bass, treble, mid and volume controls. I get intimidated when I see amps with 32 knobs and all these push-pull buttons. I like simplicity. I have a short attention span.

There's also a knob for the two effect loops on the back. And on the main amp chassis, to the far right of the modules, there are two controls: presence and density. The presence control does what all presence controls do on amps, but density dials in more low end. And what that does in conjunction with the midrange is add a little more low mid

to the sound, which is really the midrange I'm looking for: the low mids rather than the mid or high mids. And those two knobs, density and presence, work in conjunction with every single module.

**GW** And the speaker cabinets can really handle all the low end, apparently.

**HAMMETT** Definitely. In Metallica, we've used Celestion Vintage 30s in all our cabinets ever since 1988 or '89. But the addition of those 75-watt Celestions has given me more of that midrange punch without having to dial too much into the actual tone on the amp. And the cabinets with those four 100-watt Celestions are super, super loud, but super tight. You can really push the cabinet. You know how certain amps don't sound good until you turn them up to a certain volume and both the amp and cabinet start to work hard? Well, these amps go to 11. And because they're 100-watt speakers, the low end is tight, not farty. It doesn't sound like the cabinet's about to fall apart. *(continued on page 62)*





# RUBIN SANDWICH

METALLICA MAKE PASTRAMI OF THEIR PAST FOR THEIR FORTHCOMING ALBUM, THE GROUP'S FIRST WITH MUSIC-INDUSTRY CONNOISSEUR RICK RUBIN. BY ALAN DI PERNA

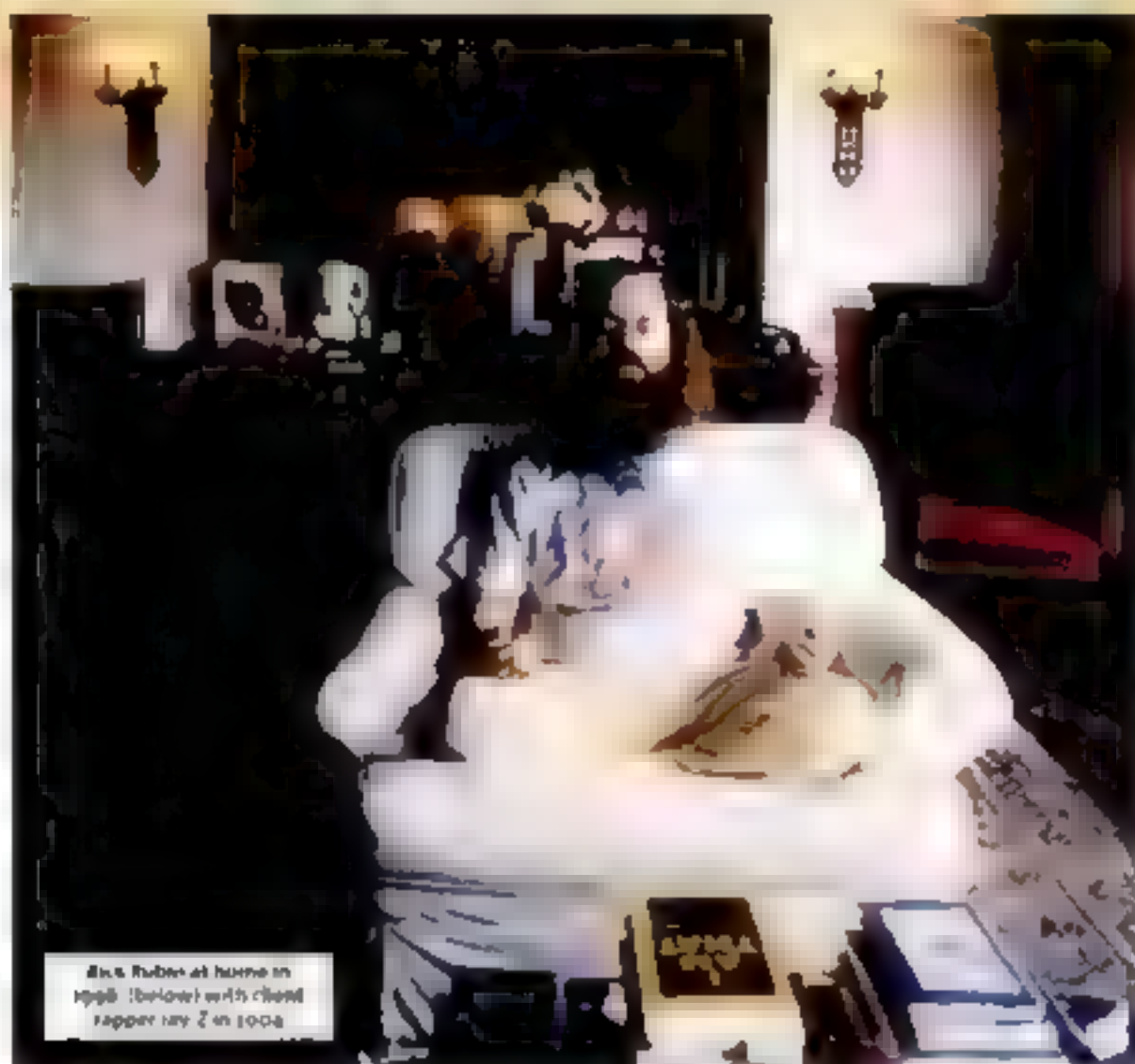
**M**ETALLICA'S FOLLOWUP TO THEIR 2003 album, *St. Anger*, is months away from completion, but *Guitar World* was lucky enough to intrude upon Kirk Hammett as he was in the midst of recording his guitar parts for the record. As yet untitled, the album is Metallica's first in 16 years without producer Bob Rock. For this outing, the band signed up Rick Rubin, the uber-god-guru producer worshipped by the West Coast's metal and hard rock communities. Ever accommodating, Hammett chided us in on the band's new direction, the genesis of the songs selected for the new record and the decision to re-trigger Metallica's winning recipe yet again.

**\*\*\*\*\***  
**GUITAR WORLD** After 16 years and six albums with Bob Rock as your producer, how did you select Rick Rubin to produce this one?

**KIRK HAMMETT** We knew that we needed to go down a different avenue. And it seemed like whenever I mentioned to people that we'd started writing another album, they would say, "You gotta get Rick Rubin." And we'd been considering that ourselves anyway. We've known Rick since 1986 when *Slayer's Reign in Blood* came out. I can remember Rick showing up backstage at a *Master of Puppets* show and he had the master tape to *Reign in Blood*. We were thinking, Oh, wow, he has the new *Slayer* album. We gotta hear it. And I remember once we heard it, we were just like, Holy crap, that's the best thing we've ever heard.

**GW** Why did you feel that you needed to go in a new direction with this new Metallica album?

**HAMMETT** We've been with Bob Rock a good 16 years or so. It kind of culminated with him playing bass in the band for *St. Anger*. I love the contributions that Bob has given the band. I really felt like he was in the band at the end. But it was time to move on. We really owe a lot to Bob for helping us achieve the goals we wanted to achieve in the Nineties, which were drastically different from what we wanted to achieve in the Eighties. Bob was the guy to do that while still maintaining musical integrity. But now it's a whole new decade and time for a change.



Rick Rubin at home in 1998. (Below) with client rapper Jay-Z in 2004.



We had all these usual conversations: Who are we going to get to produce? Should we do it ourselves again? Should we get the producer du jour? And since Rick's name was coming up every 15 minutes, we were open to giving him a try.

**GW** How is working with him different than working with Bob Rock?

**HAMMETT** Bob Rock had a certain amount of musical input into the songs. He'd say, "D-sharp, instead of F-sharp, or play a major pentatonic there rather than a minor pentatonic." I think that's great, we were into that, and maybe we needed it at that point.

But Rick Rubin doesn't get involved in the technical aspects things. He mainly goes by feel, how we're relating to each other and to the song, how we're playing the feel, we're projecting while we're playing the song. Basically, he lets us know if we're "on" or not. He lets us know if a riff is not happening. If it is happening, great. If not, he just tells us to write something better. I really like that approach, because the responsibility is up our asses. Rick is just letting us steer this thing ourselves. He's not in the studio while we're recording, so there isn't that typical record producer micromanagement going on 24/7. Because that's what producers do, right? They micromanage every detail. They're into that.

**GW** Rick Rubin has the reputation for taking the opposite approach. He's very laid back. It's a monster you don't see him.

**HAMMETT** Well, when we were cutting drums, he was there in the studio for us, because his main concern is how the drums feel and how the vocals feel. But when we were there recording, he was very laid back. Literally, he was on the couch on his back, staring up at the ceiling. When something great was played, he'd perk up. When something desperately wrong would







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James Hetfield and Lars Ulrich (left) in the studio with producer Bob Rock (center), during recording of the "Black Album," in Los Angeles, 1990.

happen, he'd also perk up his head. He might not look like he's attentively there, but he definitely is. He's listening to everybody.

**GW** That's exactly what Flea said when I interviewed the Chili Peppers [Rubin has produced numerous Red Hot Chili Peppers albums]. He lays there and you think he's gone to sleep or something. Then he'll sit up and have some really incisive comment or suggestion.

**HANNETT** Yeah, he has great suggestions and ideas. A lot of times they're out of our range of thinking, but that's due to the fact that he's a nonmusician who's very musical. He has a sense of musicality that is more on the listener's side of things rather than the performer's. It's obviously working for him, and it's a universal thing. He gets results.

**GW** Was the basic songwriting process different from that past? Or is that always kind of the same?

**HANNETT** We used an approach that was the same as *St. Anger*, in the sense that we'd all show up and jam on songs. The seeds for the songs on this new album came out of jams that we would have on the road, before we'd go onstage. We have this thing called "the tune-up room" at our shows. It's usually a really small room with a drum kit, two guitar amps, a bass amp, a P.A. that's never loud enough and a Pro Tools setup. One of us would come in with a riff and we'd jam on it. James [Hetfield] was always the first one in the tuning room, so often he'd be fiddling with a riff when the rest of us came in.

And we would do this every time we had a show. So at the end of the tour we had over 50 hours of music. It was insane. We went through all of it, trying to narrow it down, which was a horrible process for me, because I think everything we play is great. So I wasn't any help. I let the other guys pick the riffs. Once all the major riffs were picked, we started jamming on them and turning them into songs. After about a year's time, we had 22 songs. We just refined it from there.

**GW** At what point did Rick enter the process?

**HANNETT** Right around the point where we had 22 songs. We had a lot of meetings with him. He listened to the songs we had written up to then, and he liked what he heard. He said,

"Yeah, keep working on those songs. Keep making them better." Eventually we had a vote on the 14 strongest songs. From there, we pretty much focused on those songs and worked on them with Rick. We were constantly tweaking the songs on this album. Even when we were recording the drum tracks, we were still tweaking.

**GW** When did the lyrical concepts start to emerge?

**HANNETT** Pretty late in the process. As far as lyrics are concerned, I think James is handling the lion's share of that this time around. A lot of times I try to contribute song titles because that might spur ideas. But at this point we still just have stupid working titles for the songs. With us, there's never any shortage of ideas, which is the problem. There are already too many song titles. But I'm afraid the list is not for public consumption. It ranges from the really great to the really stupid.

**GW** Is the key to Metallica's longevity your willingness to change and your ability to realize "Now it's time to shift our emphasis," whether it's a matter of changing producers or evolving stylistically?

**HANNETT** I would say so, in retrospect. I just know that we're kind of reckless creatively. I know I get bored very easily. I have a short attention span, so I always feel like I have to keep moving, continue to try new things, trying stuff that's exciting and challenging to me. It's an ADD [Attention Deficit Disorder] thing. I have ADD, but not the hyperactive type. It's the spacier, mind-wandering kind of ADD. But at the same time I have OCD [Obsessive Compulsive Disorder]. And I don't take medication for either of those! I happen to think these things work in my favor. I'm also a health nut, so I don't like any weird chemicals in my brain. All the chemicals I put in there are voluntary: alcohol and caffeine. Used to be tons of cocaine, but I'm past that now. Too old.

**GW** So what do you do to get your mind off work, to stop obsessing over music?

**HANNETT** I like to cook. I'm way into ancient history and archeology. I'm into cars. I read a lot of science magazines. I read all the latest magazines on all those subjects. I hate when we're on tour and I miss an issue. Then I have to catch up on all that stuff. It drives me crazy. ●



YOU LED US HERE

LAGUNA



(continued from page 57) I hate that squeakiness certain cabinets get when you turn them up.

**GW** Are you just as obsessive about clean tones?

**HAMMETT** Of course! The clean module, the KH-1, is based on my very favorite Fender amp that I own. It's this Fender Twin from 1959. I got it as a fluke as part of a package deal—a bunch of Fender and Marshall amps that I bought from this one guy. First of all, I was blown away by the sound of this amp. Super punchy, really good for jazz and blues—a really warm sound. And when you turn it up, it breaks up nicely. It kind of sounds like a Bassman: it has just as much punch but it's not over the top like a Bassman.

When I researched it, I found out that this amp is super rare. There were only four or five of them made. It's Keith Richards' favorite Fender amp. Eric Clapton uses one, too. And it turned out to be my favorite Fender amp as well. So the Randall guys came down, brought their spectrum analyzers and other devices and were able to get a reading on the amp. So the KH-1 module is based on that Fender. It has aspects of a really clean Roland amp, but it has that high end like an old Fender. It really shines when you play a Strat through it, or a jazz box like a [Gibson] Super 400 or even a 335.

**GW** What were your goals with the high-gain lead module, the KH-3?

**HAMMETT** I didn't want that static, crunchy distortion, like when you turn on a fuzz box or something. I wanted more of a genuinely distorted tone, rather than just distortion on top of your tone. And this module does it.

**GW** And you're using your Randall amp on the new Metallica album?

**HAMMETT** Oh yeah. So far I've used the prototype for the KH-1, the initial module I picked out from all the other modules they sent over. At the time, we were calling it the Bone-J, for want of a better name. We didn't know what to call it, so Dave at Randall said, "Oh, let's name it after some champagne." So we called it the Bone-J, which is kind of a play on Bollinger [pronounced *Bolin-zhay*]. And that module is all over the album. At this point, I'm still doing rhythm guitar tracks. I know I'll be using the other Randall stuff once it's time to get a lead sound.



But, again, I really like blending amps, so not only is there the Randall amp—there's also an early Eighties Marshall, there's my rack which consists of a bunch of Boogie stuff and there's also a Boogie Stiletto that my friend John Marshall modified for me. I'm also using a lot of this one amp I like, a Snyder. It's super clean. It's there just to add a little bit of shimmer to the clean sound. And I'm playing my old standard ESP guitars that I use on every album, and some vintage guitars here and there.

**GW** So that would include your ESP Skully guitar and all of those?

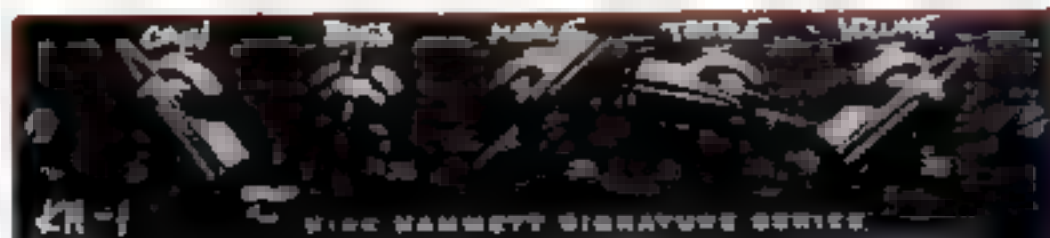
**HAMMETT** Yeah, the Skully guitar, the Mummy guitar and the 20th Anniversary guitar are all on there. One of my old Les Pauls is on there. But a lot of the older vintage guitars I tend to break out only when it's time for solos. I tend to stick with my older ESPs for rhythm stuff, only because they're workhorses and I know the sound is there.

**GW** Have you continued adding to your vintage guitar and amp collection?

**HAMMETT** Unfortunately, the vintage market isn't as much fun as it used to be. Everything's too expensive. It's being cranked out of musicians' hands. I feel lucky that I'm fortunate enough still to be able to afford the stuff. But for your regular working musician, getting just an old Strat these days is crazy.

**GW** It's the new economy of global greed. There's the rich and then there's the ultra-insanely-obscenely rich. And unfortunately that's mainly CEOs. It used to be rock stars.

**HAMMETT** Yeah, and what bothers me is that a lot of these guys put these guitars up on walls and in warehouses. My thinking is that this stuff was built to be played. Built to make music on and not be put on



The KH-1 module is based on the clean tone from Hammett's 1959 Fender Twin.

a pedestal. I have a vintage Les Paul Standard. I love the thing to

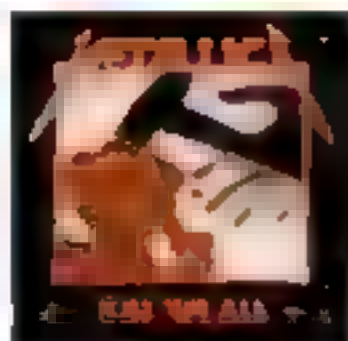
death, but I also play the hell out of it. I think that ultimately the more you play a guitar the better it sounds over the years. I just wish that this stuff was more accessible to your standard working musicians. I just saw an article in a British guitar magazine about Keith Richards' sunburst Les Paul that he had in the mid Sixties. The going price for it is now something like two million dollars. That's what a Stradivarius goes for, isn't it? Has the electric guitar finally reached that status? That apogee? It's crazy to hear about.

**GW** The positive side is that it validates rock as an art form [no wonder rock is dead—GW Ed.]. It's an acknowledgement that, okay, these instruments are just as important as the instruments that created Mozart and Beethoven's music.

**HAMMETT** That's certainly true. I see the electric guitar as one of the great modern American inventions that totally changed popular culture. And it is thoroughly an American invention, just as American as baseball and apple pie. In my mind, it's such a wonderful thing. It continues to make a big impact on popular culture. It changes so many people's lives in so many ways. I just owe so much to the electric guitar. It makes me misty eyed. And I'm really aware of the next generation of guitar players, how influential young people are. These kids who are learning guitar right now are the music of the next five, 10, 20 years. And I'm always waiting for that next Jimi Hendrix or that next Van Halen.

**GW** Seems like it's been a while, a long time between drinks.

**HAMMETT** Well, Eddie Van Halen really was one in a million, like



KH-2 preamp module (above left) achieves Hammett's early Metallica sound, from 1987's *Enter Sandman* to 1991's *Master of Puppets*. The KH-3 (above right) produces his high-gain tones from *St. Anger*.



Hendrix was before him and Django Reinhardt was before him, and Beethoven, Bach and Mozart before them. It's just astounding to see.

**GW** Is there anyone since Van Halen who you'd put in that category?

**HAMMETT** I'd definitely put Yngwie in that category, although Yngwie has a completely different thing going altogether. I would also put somebody like Muddy Waters in that realm, too. And Carlos Santana, John McLaughlin... I could just go on and on.

**GW** In the right hands, a great electric guitar and a great amp are an unbeatable combination.

And now you've got your own signature models of both.

**HAMMETT** Having a signature guitar was such a big thing when ESP made their first KH model in 1987. I thought, Oh my God, this means as much to me as putting out an album. Reaching the 20th anniversary of that guitar this year was a milestone for me. And to finally have a signature amp as well really means a lot, too. These initial three modules are just the beginning. Hopefully we'll be able to put out a module or two a year. And I also have an idea of blossoming out and maybe doing some effects with Randall. Maybe we'll do a more effect-based module. The possibilities are endless with the technology they have these days.

But here's the important thing: these amps were designed to be able to appeal to your standard working musician, from the total professional who's playing arenas way down to the kid who's first starting out on a cheap guitar and a practice amp. I love practice amps. I'm really aware of the fact that if there's a Kirk Hammett practice amp out there and kids can buy it at an affordable price, plug into it and get a sound like mine instantly, it will help them on the road to becoming musicians or expressing themselves in a musical way. If that happens, I feel like I've done my job. ●





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# SOME KIND OF MINISTER

WITH HIS FLASHY NEW WASHBURN PREACHER AX, KISS AXMAN PAUL STANLEY DELIVERS A MODERN GOSPEL ON TRADITIONAL GUITAR DESIGN.

BY ALAN DI PERNA + PHOTOGRAPHS BY ROSS HALEPIN

**K**ISS GUITARIST AND ACTOR is a man who knows what he wants out of life—and that includes guitars. Over the years, he's had endorsement deals with Gibson, Ibanez and Samick, but he feels that he's finally realized his dream guitar with the PS9200 Preacher, his newest signature model from Washburn.

"It's called the Preacher because I see it as a guitar that has real blues roots," Stanley explains. "You can preach the gospel of rock and roll and blues on this guitar. You can really test it. This guitar preaches."

It's a traditional design, very much in the spirit of the Les Paul, but with a few stylistic flourishes that could only have come from the mind of the man who helped originate the world's reigning cartoon superhero rock band, Kiss. The lower body bout very closely resembles the Les Paul, but the upper bout is more abbreviated and curved in.

"I wanted to make a guitar that looks like it could have come out in the Fifties, only you just haven't seen it until now," Stanley explains. "I wanted a guitar that adheres to all the hallmarks of a classic guitar."

As Stanley sees it, any great luthier can make a great guitar. It's the aesthetics that require someone with something special. And that's where I come in. Too many new guitars are either poorly designed or just goofy looking. They're different for the sake of being different, but they don't stand up in terms of design.

A lover of classic guitars, Stanley has owned everything from a '58 V to a primo Les Paul sunburst. All my heroes, Jimmy Page, Eric Clapton, Mike Bloomfield, they all played a Les Paul at some point in time. It's one of the two most identifiable guitars in the world. But I also believe that just because something is traditional doesn't mean it's perfect. Tradition can be improved upon.

A case in point is the cutaway on the Preacher, which is larger and more dramatic than a Les Paul cutaway. This gives the guitar an eye-

catching, curved "horn," but also enhances playability. "Neck access is much better," Stanley says. "We took down the back of the heel support and angled it so that it fits your palm. You can really wrap your hand around and go as far up on the neck as you want to go, so that's one improvement upon the tried and true. A real history with an attitude."

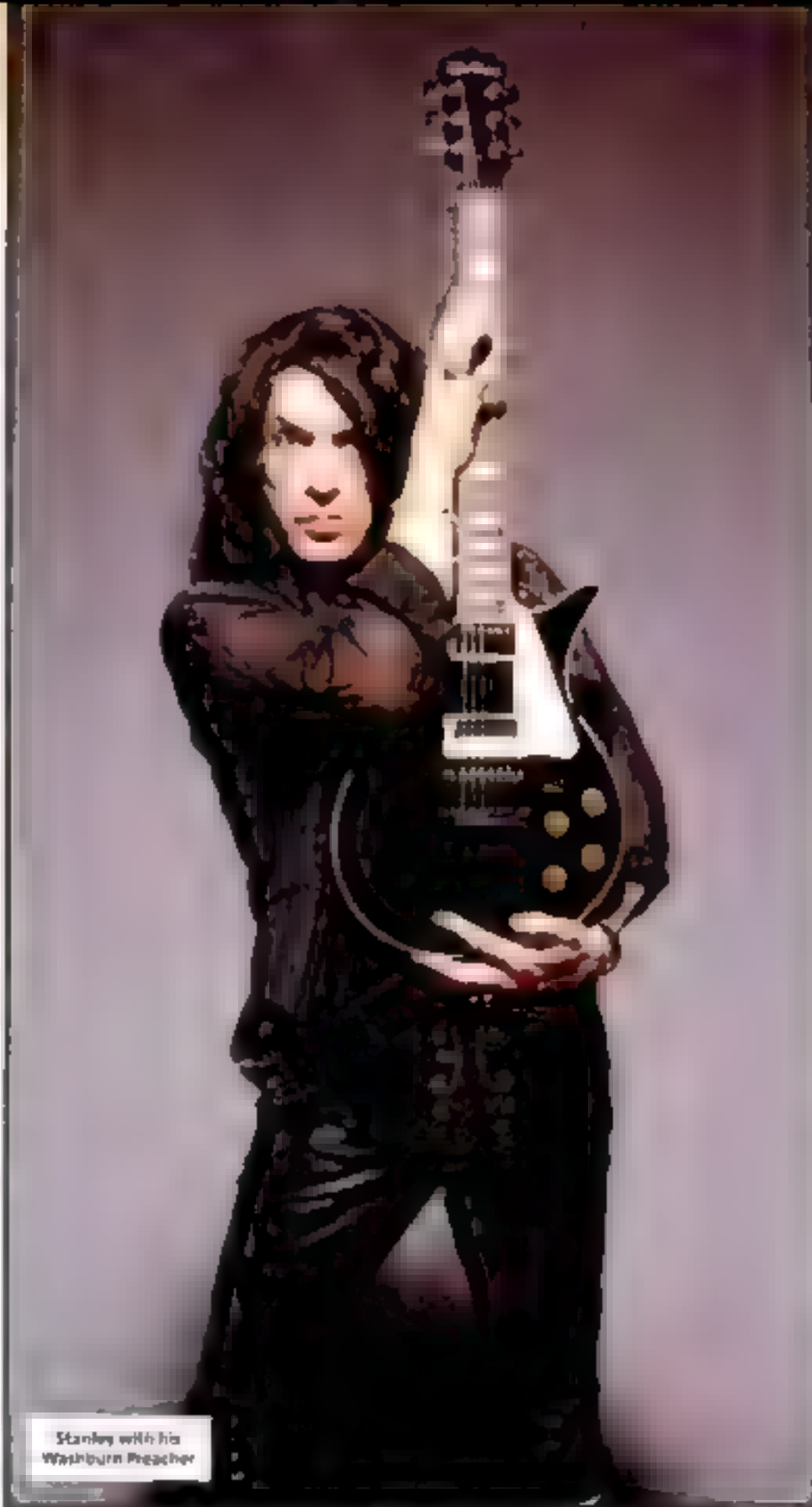
History is clearly evident in the headstock. Its trapezoidal design is influenced by the early 20th-century Art Deco aesthetic. "I like traditional headstocks with three tuners on each side," Stanley explains. "I don't like asymmetrical, newfangled-looking headstocks. I want something that a young kid can feel comfortable playing, but also an old traditional blues player can pick up this guitar and love it."

The top of the new Preacher models are equipped with two Seymour Duncan Pearly Gates humbucking pickups. These are based on the pickups in one of the most famous '59 Les Pauls in all of rock, the sunburst that belongs to ZZ Top's Billy Gibbons. This pickup choice also reflects Stanley's preference for traditional values when it comes to guitar gear.

"For me," Stanley says, "a great pickup means you can hear each string when you strum a chord. I've never liked pickups that just put out this blaring white noise distortion. All the guitar players I love, when they hit a chord, you heard each string. So I prefer either a real vintage pickup or one that's just a little souped-up. But when you get into superdistortion, super-deep distortion and super-unbelievable distortion pickups, I'm not interested. They're not musical pickups. They serve a

certain kind of music well, but they don't suit what I do or what the people I listened to growing up did.

"When I used to go to the Fillmore East as a kid, or go to other concerts, the guitar players had just a guitar and an amplifier. They didn't



Stanley with his Washburn Preacher



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need a pedal board that looked like it could make cappuccino and launch missiles. If you couldn't get the sound you wanted, then you didn't have the right guitar or amp. Sure there were some pedals, but mostly it was about you, your guitar and your amp. I still gravitate toward that. If you listen to Clapton with the Bluesbreakers, if you listen to Mike Bloomfield with Paul Butterfield, that's what it was about: a Les Paul into an amp."

Stanley made extensive use of his Preacher guitars on his recent solo album, *Live to Win* (New Door Records) and subsequent solo tours in support of the disc. "I've never played a better guitar," he states. "Ever. And I've had guitars that are now going for half a million to a million bucks. A lot of times I play my Preacher guitars through Randall amps. They have a lot of the qualities as boutique amps that are astronomically priced, way beyond most people's range. It's no secret that most great amps are based on Marshalls. But, again, I think there's always room to improve on the cornerstones and mainstays of any genre of music."

The Preacher is just one in a full line of Paul Stanley signature model

Washburns, both electric and acoustic. For his work with Kiss he uses a radically different guitar, the latest iteration of which is the PS800. This is a full-on, pointy metal guitar. "The body shape is somewhere between an Explorer and a Firebird," Stanley says. "It has a little longer lower bout. Arguably it's a guitar with more rock and roll edge to it, which is great for Kiss."

One interesting feature is the guitar's trapeze-style tailpiece, the instrument's sole vestige of traditional styling. "It's more cosmetic than anything else," Stanley admits. "It's actually a stop tailpiece, but I always loved the trapeze tailpieces on big band guitars or, on the Les Paul SG Customs, the plate over the vibrato mechanism. I just thought it gave the guitar something that validated it as a real instrument. So on that guitar of mine, I wanted to at least replicate a tailpiece, even if it wasn't functional."

Stanley has plans for expanding his signature line even further. In true Kiss fashion, his ambition seems endless. "I want to develop a line so that there's a new version of every classic guitar. What I'm also trying to do is make sure that the beginner can have a good guitar and the person who's

Michael "Whip" Wilson

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professional can have a great guitar without paying an excessive price. Back in the day, my first SG cost me 120 bucks. My second guitar, which was a Les Paul TV model, cost me 200 bucks. Granted the cost of living has increased since then and everything costs more. But you can turn out a really competitive guitar, and in some cases a better guitar than the competition, for less money. So I want to make sure there's a cool-looking guitar for the person who wants a certain amount of attitude and aggression in an instrument. And there will also be guitars for the more traditional player. And that's where the Preacher comes in." ♦



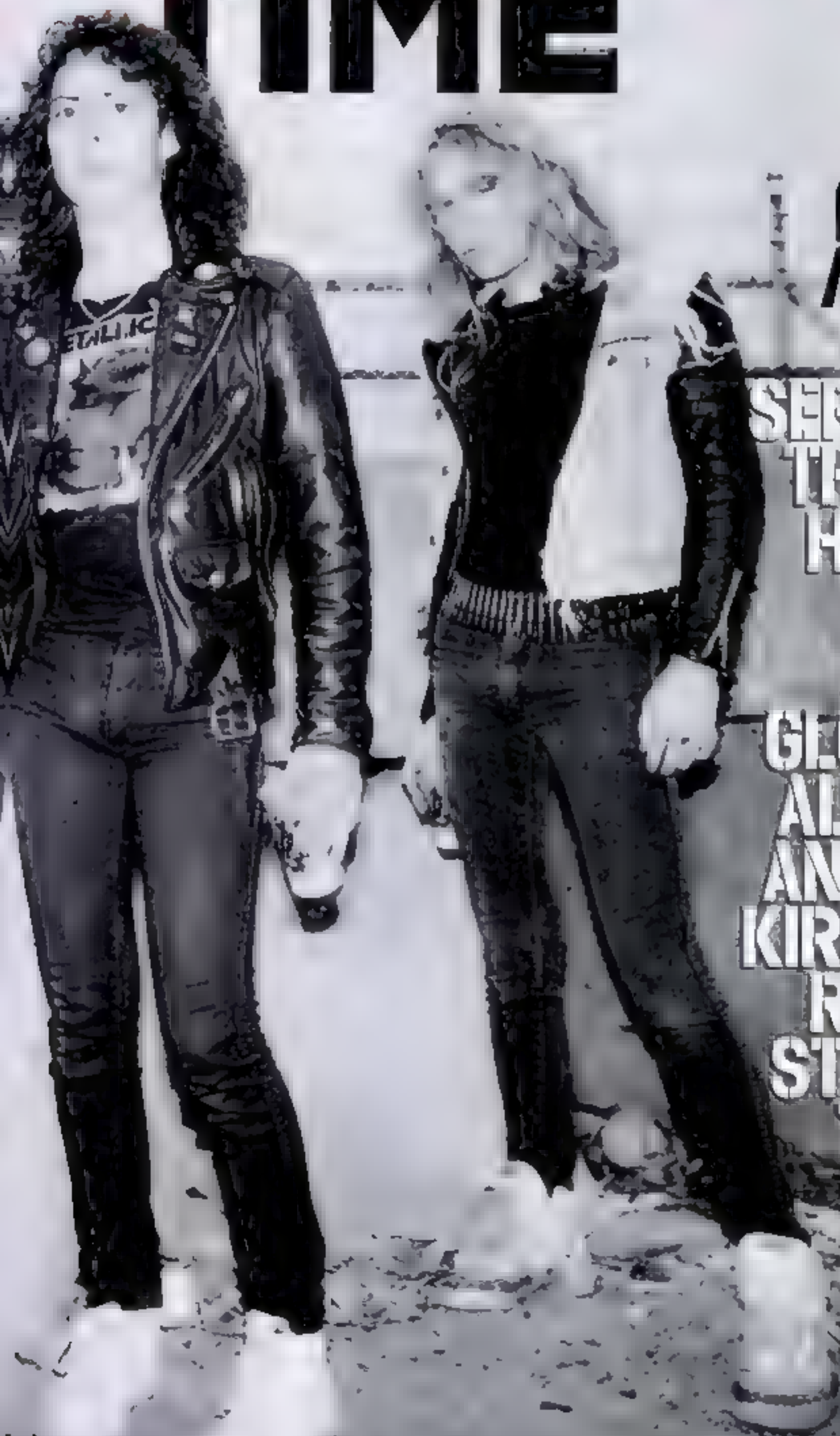








# TIME



**WITH THEIR  
1983 DEBUT,  
KILL 'EM ALL,  
METALLICA  
SERVED NOTICE  
THAT THRASH  
HAD ARRIVED  
IN ALL ITS  
PUMMELING  
GLORY. ON THE  
ALBUM'S 25TH  
ANNIVERSARY,  
KIRK HAMMETT  
REVEALS THE  
STORY BEHIND  
THE MAKING  
OF A METAL  
MILESTONE.**

**BY JANN UHELSZKI**





riffs, and I was familiar with that style of music, more so than your guy who grew up just listening to like Aerosmith, Van Halen and Led Zeppelin. I listened to the Scorpions, Motörhead, UFO, Angel Witch, Tygers of Pan Tang, Iron Maiden, Judas Priest... I learned all the songs in about a week. When I flew out there and started playing with those guys, they instantly loved what I was doing.

**GW** What were your initial impressions of James and Lars?

**HAMMETT** I had met James and Lars when I was in Exodus and we played with them. I remember thinking James was really quiet and really shy and mellow, and wondering how can this shy, mellow guy just be the screaming banshee that I see onstage there? I was struck by the dichotomy. The more I got to know him, the more I thought he's just a really cool guy—really clever. We had similar family upbringings, and he was a great guitar player who was into a lot of the same things I was into, musically. And it was fun hanging out with him. James liked to wrestle when he was

drunk, though. So whenever we were drunk, things would start getting physical, and I learned early on that if James reached that point where he was just wanting to wrestle, I would make sure there was a bunch of people in between him and me.

**GW** What about Lars?

**HAMMETT** The first time I spoke to him was when Exodus played with

# METALLICA

have never done anything the easy way. On the eve of recording their first album, *Kill 'Em All*, these raging stepchildren of the New Wave of British Heavy Metal fired their lead guitarist Dave Mustaine after a rather savage fistfight with James Hetfield, brought about when Hetfield allegedly accused Mustaine of kicking his dog. Never mind that the band were holed up in a charmless house on the mean streets of Jamaica, Queens, 3,000 miles from home, or that it was the middle of a January cold snap; never mind that Mustaine had cowritten four of the songs destined for the album, for which Metallica had already booked studio time. Then, as now, the nexus of James Hetfield and drummer Lars Ulrich made up Metallica's power base. Mustaine was out. There would be no turning back.

Within hours of the guitarist's dismissal, Ulrich was on the phone and negotiating an audition with Kirk Hammett, the 20-year-old guitarist from Exodus, one of San Francisco's preeminent thrash metal bands. Armed with a copy of Metallica's *No Life 'Til Leather* demo, Hammett learned their songs over a one-week period, then hopped a flight to New York, made for the band's rehearsal space and plugged in his Flying V within hours of landing. Less than a month later, Metallica's "Four Horseman"—Hetfield, Hammett, Ulrich and original bassist Cliff Burton—were intact and tracking 12 roiling songs of complex savagery and rage, creating a bludgeoning opus of fast, crude and rude songs that would signal the birth of American heavy metal and kick off a 25-year hegemony that hasn't abated yet.

In this exclusive interview, *Guitar World* probes Kirk Hammett's memory to learn what happened during those seminal three weeks in Rochester, New York, when *Kill 'Em All* was recorded. Kirk explains how he staked his claim in Mustaine territory, why Metallica played so fast and why Cliff Burton always kept a hammer in his pocket—an image immortalized on the cover of *Kill 'Em All*.

**GUITAR WORLD** You joined Metallica only a month before they recorded *Kill 'Em All*. How long did it take you to learn the songs and write solos for them?

**KIRK HAMMETT** I was familiar with Metallica's music before I joined the band. I had the *No Life 'Til Leather* demo, and me and my friends listened to it quite a bit. It was what everyone in the San Francisco underground metal scene was listening to in 1982.

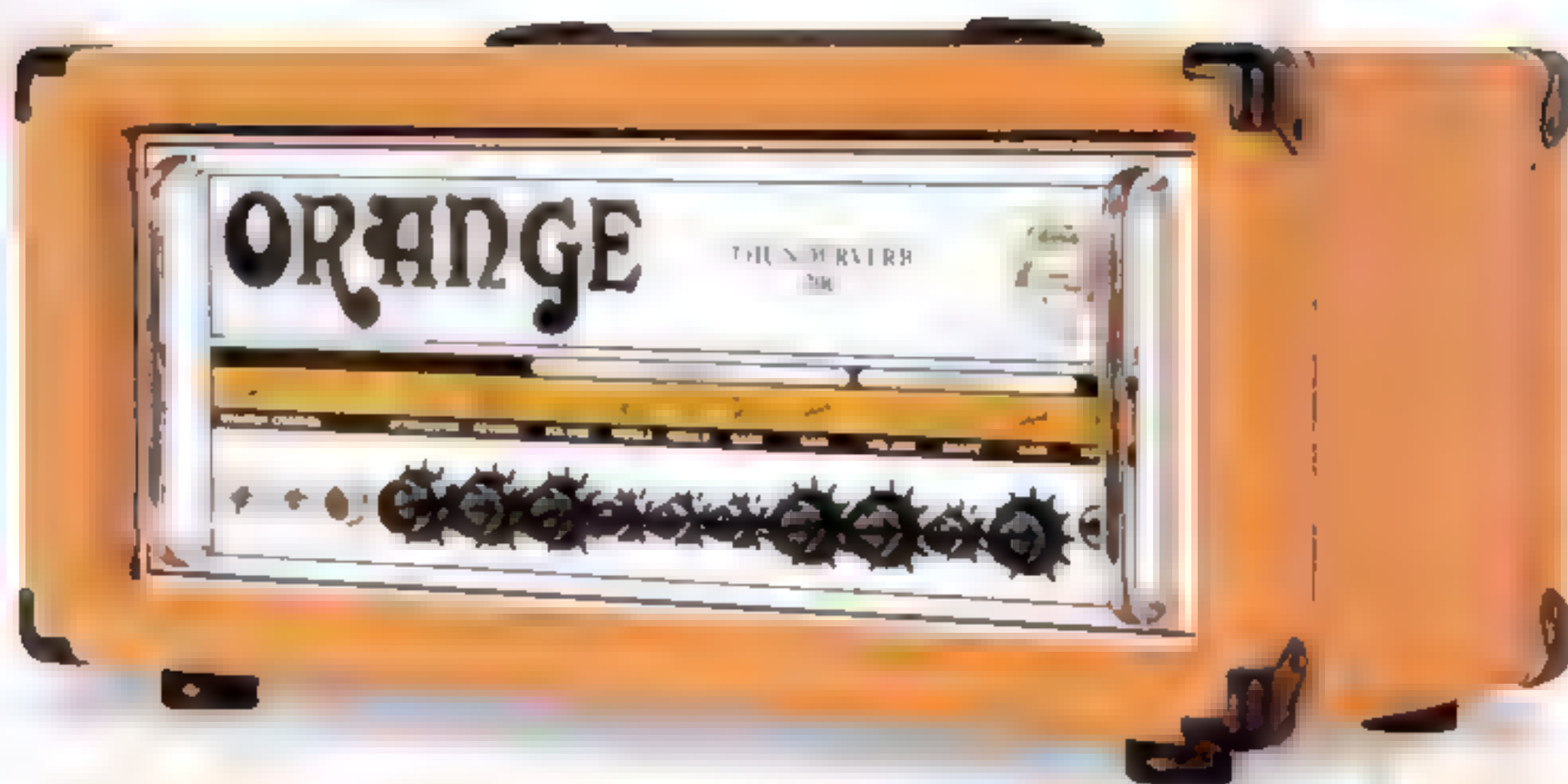
**GW** Didn't you also play on the same bills as Metallica?

**HAMMETT** Exodus played with Metallica quite a bit, so I knew the songs. When I got the phone call asking if I wanted to try out for the band, I already had the demo; I could already play one or two of the



TOP: GENE AMRO; BOTTOM: FRANK WHYTE; CHET E. D. AND HAMMETT; ROSS HARTING; DOLLS GROUP





**SIDCE 1968**





Metallica. They had just finished playing their set and I said to him "Thanks a lot for letting us play. I really like you guys. I can hear the influence of the New Wave of British Heavy Metal bands in your sound." "Yeah, yeah, cool, cool," he said, but as I was talking to him, he started taking his stage clothes off and before I knew it he was completely naked in front of me, and I was just shocked. I said to myself, "Oh, he's European. Europeans do stuff like this." But my eyes never left his eyes. I wasn't going to step back, check him out or anything like that. But I was slightly shocked and mortified by his undressing.

**GW** Tell me about Cliff Burton

**HAMMETT** Cliff was such an original thinker, and he had so much confidence. He was so much his own person. He wasn't going to take shit from anyone, and he always let everyone know that. It was Cliff who named the album. Originally we were supposed to call the album "Metal Up Your Ass." We got a phone call from our manager telling us half the record outlets wouldn't carry the album if it's called that because the name was obscene. We were pissed off, but we knew we had to think up a new name. We were walking to the photographer's studio to shoot the portrait on the back cover and thinking about names for the album, and Cliff said, "You know what? Fuck those fuckers, man, those fucking record outlet people. We should just kill 'em all." Someone, I can't remember who, said, "That's it! That's what we should call the album. *Kill 'Em All*. We all agreed, and that's how the album was named.

**GW** When you arrived in New York City, did the band immediately go to the studio in Rochester?

**HAMMETT** No, we went to Jamaica, Queens. They were living in a house in a pretty scary part of town.

**GW** Were you anxious about working with them on such short notice?

**HAMMETT** No, I had a week to learn the songs. At the end of it, I flew

out, met the guys and had a week to rehearse with them, and then we started playing shows all over the Tri-State area. Every show kept getting better and better. When it came time to go into the studio, Johnny Z, our manager, said, "You know you have to play Dave's solos." I said, "No, I don't really want to play Dave's solos." He said, "Then why don't you play the opening to every solo, so that people think you're going to play Dave's solos, and then you can go somewhere else with them." And I said, "Okay, I'll do that." As a 20-year-old kid, put in a position like that, you don't want to rock the boat too much, especially being the new kid in town—the fresh guy. So I said, "Sure." That's exactly what I did. I took the first four bars of most of the solos and changed them. When I changed them, it was always for the better, and everyone liked it.

**GW** How did playing with Metallica differ from Exodus?

**HAMMETT** There was more flexibility. In Exodus, it was a little bit one-dimensional—the bass player only wanted to play fast, the singer only wanted to sing a certain way, the drummer only wanted to play a certain way... Granted, we were all very young at the time. When I got into Metallica, it was just a better fit for my guitar style. The music and the musicianship were much more dynamic. I felt that the riffs I was writing could be put to much better use because I wasn't the only one writing everything.

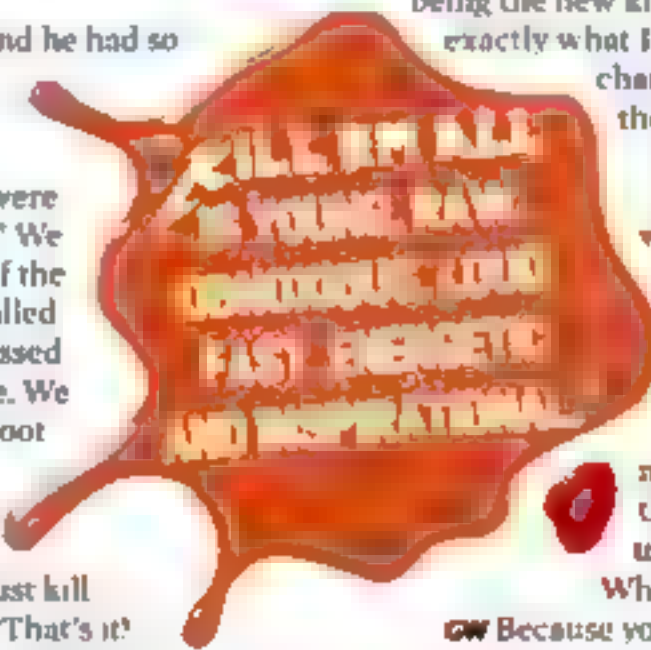
When I was in Exodus, I was writing everything.

**GW** Because you had formed that band, it must have been difficult to leave them.

**HAMMETT** Yeah, it was. A lot of my riffs ended up on *Bonded by Blood* [Exodus' 1985 debut], and I was just like, "Whatever. It's just a riff." My main focus was on Metallica, I wasn't going to go call up a lawyer and raise a big stink because some of my music is on *Bonded by Blood*.

**GW** Did you feel like you should keep one foot in Exodus?

**HAMMETT** No, I left Exodus and joined Metallica within about one week. Or more accurately, I left Exodus with the idea of going out to





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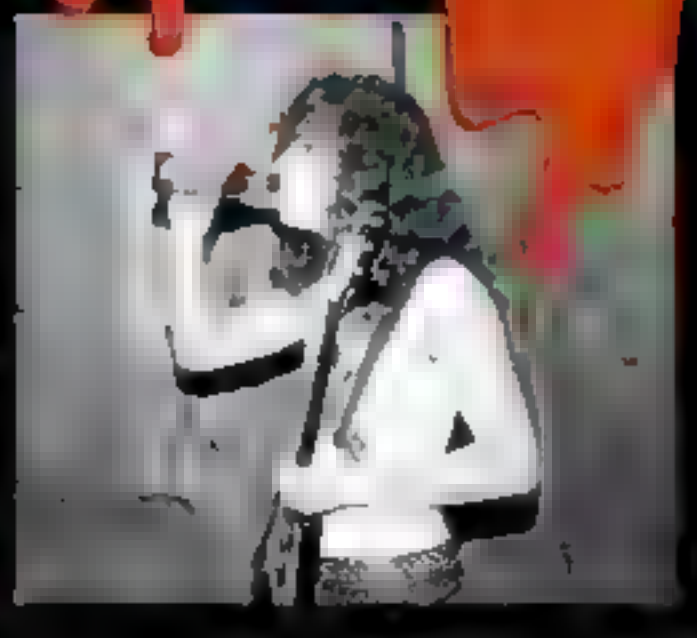
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Backstage at Victor's Amphitheatre, Boston, in August 1983



New York to audition for Metallica. They knew it; I had to tell them.

**GW** You fly out to New York, you audition and within weeks you're recording an album with them. What do you remember about the actual recording?

**HAMMETT** The guitar stuff was recorded through James' magical, mythical Marshall. I used that mostly because we didn't have very much equipment back then. It was his first Marshall amp and he had it modified by some guy in L.A., the guy who used to modify Van Halen's guitars [Jose Arrendondo], and it just had a really great sound. I say "magical mythical Marshall" because it's not around anymore. Shortly after we did *Kill 'Em All*, we played some shows in Boston and someone broke into the equipment truck and stole that Marshall.

**GW** What guitars did you use during the recording?

**HAMMETT** We used the only guitars we had, which were James' white Flying V and my black Gibson Flying V that I used for the first four albums. I remember when we were tracking, so much time was spent tuning those guitars because we didn't have any backup guitars and we didn't have any techs or roadies in the studio. But that was fine for us because that's what we were used to at that point. Besides, I just used a wah pedal and a Boss Super Distortion.

**GW** Is there any story behind your Gibson?

**HAMMETT** Yeah, it's a black Flying V that I got at Leo's Music in Oakland. I got a job washing dishes at the Mira Vista Country Club in Richmond, California, to pay for it. I worked there for about eight months and saved up enough money to buy that Flying V. And once I bought it, I quit. I was actually 15-and-a-half when I got the job.

**GW** Did you use any equipment from the studio?

**HAMMETT** At one point there was a break in the middle of "The Four Horsemen" where I thought it might sound good if there was like a whammy bar kind of fill, but I didn't have my guitar that usually had a whammy bar on it because I traded it away for a Marshall cabinet. The in-house producer knew the guitar player that used to be in a band called East West, and he had a Firebird that had a Bixby tremolo bar. I remember picking that up and trying to do some Strat-sounding divebombs and thinking, This Bixby is not working for what I need it to do. No wonder Jimi Hendrix used Strats with tremolo units and not Gibsons with Bixby



units, because it's just not the same.

**GW** What do you remember about the studio?

**HAMMETT** Well, I remember the studio [Music America Studios, in Rochester, New York] as being just like any other studio back in that day. It wasn't extravagant. It had a drum room with a piano in it, and the control room looked into the drum room. And then upstairs was this huge, huge loft space where they would occasionally record the drums.

**GW** Did you live there?

**HAMMETT** No, we lived at this place that belonged to one employee of the house, and we totally thrashed it. I felt bad. We pretty much never washed the dishes. It's four guys, you know? There was carpet in every single room including the kitchen and the bathrooms, and we drank pretty much 24 hours a day back then. You can imagine how that turned out. Moist places everywhere. Places that were never meant to be moist. Rugs that never dried out. It was a mess.

**GW** So back to the studio.

**HAMMETT** There was a loft on the second floor and occasionally we put guitar and bass amps in there for ambience. I remember Cliff being in that room with all his amps and his headphones on, while he recorded "(Anesthesia) Pulling Teeth," his bass solo. He literally was just standing in front of his amps.

**GW** What did everyone say when Cliff said he wanted to put a bass solo on the record?

**HAMMETT** First of all, it was a stand-out piece of music. And Cliff was just so out there, and he was such an original thinker that we just thought, Wow, what a cool idea. Instead of an open guitar solo like Eddie Van Halen's "Eruption," we had this fantastic bass solo that Cliff wrote, so we thought, Why not put it on the album? It started off being a part of the live show; he would play it to give everyone else a break, and then the drums would come in and he would solo against the drums. He also had a big Morley wah pedal, which was unique, too. I remember at one point we tried to do overdubs in this big, empty space. Or actually Lars tried to do overdubs. One of them was the drum fills in "Hit the Lights." He had a couple of drum toms in the bathroom, which was this old tile bathroom, but it was just too bombastic. It didn't really fit. At the end of "Metal Mulisha" you hear this marching sound—that was Lars wearing heavy boots and marching up and down on this wooden floor, and then miking it and multitracking it.



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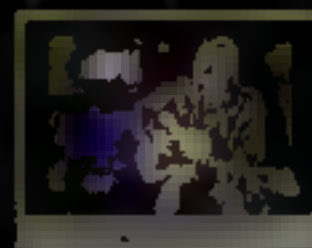
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**GW** What do you remember about recording your parts?

**HAMMETT** Once all the rhythm tracks were done, I came in and got a sound that was pretty much already there using James' modified Marshall. We just tweaked a little here and there, and then I started recording the solos. I always record in the control room without cans [headphones] on, because listening to my guitar through headphones is just not the same as just listening to it through either a speaker cabinet or through monitors. It's too close to my eardrums. I need space in between what's coming out of the speaker and my ears.

**GW** What was the schedule?

**HAMMETT** We would work from the afternoon until about 11 or 12 or so at night. And then we would pretty much start drinking afterward. I remember that we had three weeks to track everything. I took about a week to do all my guitar solos. I wasn't spending the entire day doing guitar solos; it was five or six hours of doing guitar solos and then we'd go to something else. When everything was recorded, the engineer and the producer decided that they wanted to mix the album themselves

and pretty much locked us out of the studio. They added all these weird delays and reverb and these things that we wouldn't have done. That's why there's such a drastic sonic difference between *Kill 'Em All* and *Ride the Lightning*. There are also things that had been recorded that we would have liked to have fixed or re-recorded, but we couldn't because we just basically ran out of time.

**GW** I read somewhere that only 1,500 copies were initially printed?

**HAMMETT** There was a very, very low print run at first. I think it was more like 15,000. I want to say like 15 to 30,000 at the beginning. I remember when it came out, it was the achievement of our lives—our first album. We could hold it and show people and go, "Hey, look, we made an album. We're on vinyl." It was a great feeling.

**GW** Did you have the awareness that this album would be turning hard music on its head?

**HAMMETT** We knew that Metallica as a band was like no other band out there. We knew we were onto something different, but personally, I did not think that we would hit the heights that we were going to hit. I

was happy selling like, you know, 20 to 30,000 copies and being able to do a club tour across the States. That to me was success. Then when we found out that we were actually going to go to Europe and play shows there for the first time, I thought, Oh my God. That's totally unexpected. For James and Cliff and myself, we had never been out of the United States, and so that was quite a landmark as well. We were definitely on a mission for world domination. When we went over to Europe and started playing these shows in front of audiences of, like, 3,000 people, we started to get a perspective on how things could be and how we could steer this into something really substantial and important and influential. That we could turn this into a career! It was all just very inspiring, because there were more possibilities out there than we imagined at the onset.

**GW** Which solo on the record are you most proud of?

**HAMMETT** "The Four Horsemen," definitely. I recorded one solo, and then I thought, I can do that better, so I recorded a second solo. I wasn't in love with that one either so I said to the engineer, "Let's hear that second solo back." That's when I found out that he didn't mute the first solo, so both solos played the same time. When I heard it I said, "Wow, that's a cool effect." Cliff Burton was standing right there and said, "That's fantastic. That's like Tony Iommi." I thought it was pretty cool, too, because I was going in and out of harmony with myself. I remember playing it for the other guys, and they just looked at me and said, "That's fantastic, let's leave it the way it is." I still like that solo a lot. That was one of the cooler guitar solos for me because it was a solo that wasn't on the demo of the song. We added that middle section right before we went into the studio.

**GW** Did you feel that you were staking your claim to that song and making it yours instead of Dave Mustaine's?

**HAMMETT** Totally. I would agree 100 percent.

**GW** Did they give you any instructions on what to play or how to play the things from the demos?

**HAMMETT** No, not really. The only instruction would come if I was playing a bad note in a riff or something.

**GW** Other than "The Four Horsemen," what other tracks did you like?

**HAMMETT** I really like "No Remorse" and "Phantom Lord," and "Seek and Destroy," even though there are some out-of-tune bends.

# FIREWIND

Photo: Patrick Ullmann



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There are a couple notes that are out of tune. That's what I was talking about when I said I would have loved to have had the time to fix things.

**GW** How critical were you of your own performance?

**HAMMETT** I remember getting the test pressing and listening to it and thinking, Oh my God, no one can hear this! This is not good enough! I remember just freaking out but keeping it to myself, thinking, God, I wish I could play as well as Jimmy Page played on the first Zeppelin album. After I listened to it for about two or three weeks, I thought, This is me. I can't compare myself to some other musician; I just have to be myself and let people hear me. Then I was over it, and it was fine.

**GW** Which of the songs do you think stand the test of time?

**HAMMETT** I think from start to finish it's a complete package. It's young, raw, obnoxious, loud, fast, energetic and inspirational, and everything in between.

**GW** The reviews of *Kill 'Em All* would mention things like "Metallica have created a new kind of metal" or "it was a creative rebirth of hard rock"? Do you agree?

**HAMMETT** I think that we were onto a sound that was unique because there were no hard rocker heavy metal albums up to that point that sounded like *Kill 'Em All* in terms of intensity, speed and aggression. I really thought that we had some really great riffs that were as good as any riffs on a Judas Priest or Iron Maiden album, which were considered the heaviest stuff at that day. We had stuff that sounded really, really great after a six-pack of beer.

**GW** It's more commonly said that Metallica forged their identity with the next album, *Ride the Lightning*, with some of the slower, introspective songs on it like "Fade to Black." Do you think that's accurate, or was the identity there from the beginning?

**HAMMETT** I definitely thought we did it on *Kill 'Em All*. We were very inspired back then. We were young and hungry. We had a lot to say, and we had a lot of ideas and a lot of youthful energy. Part of the reason why we would play so fast is because we were just nervous.

**GW** Really?

**HAMMETT** It's the truth. As a young musician, when I was really nervous I had a tendency to speed things up. Joining Metallica, I just thought, This is great, because it can never be too fast.

**GW** Did the specter of Dave Mustaine hang over the band during this time? He did cowrite four of the first album's songs.

**HAMMETT** Maybe for, like, the first three months or so. There were people going, "Where's Dave?" Dave would make comments about me onstage, but he didn't get a rebuttal from me. My whole attitude was, I'm here to play guitar and not to be a cabaret act.

**GW** His debut album with Megadeth, *Killing Is My Business...And Business Is Good*, certainly borrowed from the title.

**HAMMETT** I could tell that he was just really angry at the band then and really hateful toward the whole situation. But you know, my whole attitude was, let him run his mouth off.

**GW** What was the inspiration for the *Kill 'Em All* cover art?

**HAMMETT** Our manager told us that, because we were on a budget, we had to go with this photographer named Gary L. Hoard: "He's going to shoot the back cover portrait, and he's going to ask you for ideas for the front cover." At that point we were still wondering what the hell we were going to call the album. It was on the way to the photo shoot that we figured out we were going to call it *Kill 'Em All*. We told the guy, and that's when Cliff Burton mentioned something about wanting there to be a bloody hammer on the cover. But then Cliff Burton carried a hammer with him everywhere he went.

**GW** He did?

**HAMMETT** He always had a hammer in his luggage, and he would take it out occasionally and start destroying things.

**GW** Like what?

**HAMMETT** Mostly the dressing rooms in these shady nightclubs that we would play. We were going into the U.K. from France, and the Customs officials were going through our luggage. And all of a sudden this guy who was going through Cliff's luggage pulls out this hammer. He looks over at Cliff, and Cliff says, "Hey, you never know when you might need it!"

**GW** Did they take it away from him?

**HAMMETT** No, they didn't. It was a different world back then. They just took the porn. We were a rock band; we all had porn with us, they took it. But they didn't take the hammer. ▮

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# *Flamenco in the* **FIRE**

WITH THEIR SENSUAL FLAMENCO-STYLE REINTERPRETATIONS OF  
CLASSIC POP SONGS, RODRIGO Y CARRIELA HAVE BECOME THE HOTTEST  
ACT THE GUITAR-PLAYING WORLD HAS SEEN IN YEARS.

*By Marc Randall Photos by Jelena Jalen*

CW  
81



# IF YOU'VE ALREADY HEARD OF RODRIGO Y GABRIELA, CHANCES ARE THAT YOU KNOW TWO THINGS ABOUT THEM: ONE, THEY'RE A MEXICAN MALE-FEMALE ALL-INSTRUMENTAL ACOUSTIC GUITAR DUO, AND TWO, THEY COVER LOT ZEPPELIN AND METALLICA SONGS

On the basis of this information alone, you might be inclined to write them off as a novelty act. That would be a major mistake for a number of reasons. First, their takes on Zeppelin's "Stairway to Heaven" and Metallica's "Orion" are dazzling examples of the art of reinterpretation. Second, they write their own material, too, which is just as engaging and as virtuosically played. Third, this isn't some goofy attention-getting stink. Rodrigo Sanchez and Gabriela Quintero may play nylon-string guitars, but they've been serious metal fans practicing all their lives.

"I've got every Testament album in my floor," Rodrigo says, and

everything by Megadeth, Metallica and Overkill. That is, metal stuff is still what I love listening to the most. No metal seems forced to me."

"My aunt was a Black Sabbath fan," Gabriela recalls, "so I knew that music early on when I was starting to take guitar lessons. Then I discovered Metallica when I was 18, and when I heard them, I instantly said to myself, 'This is what I want to play.'"

You probably wouldn't expect an acoustic act to have metal in its blood, but then Rodrigo and Gabriela are making a career out of meeting others' expectations. Back in the Nineties, they were both members of a Mexico City thrash band called Tierra Acida, which nearly got signed to a major record label before they came to see the deal. Instead of forming a new band, the two guitarists decided to completely reinvent themselves, trading their electric axes for acoustic ones and taking instrumental duo jobs in various settings: restaurants and hotel lounges. Eventually, they left Mexico and moved to Europe, scraping for a living as street musicians in Dublin, Copenhagen and Barcelona. It was in those cities, over many grueling months of practice and performance, that Sanchez and Quintero forged a style all their own.

And what a style it is, mixing the harmonic sophistication of jazz with the aggressiveness of metal and a technical flash derived from flamenco. Rodrigo handles most of the high-speed finger-knitting lead parts, while Gabriela holds down the rhythm with a furious right-hand attack that sometimes makes her sound and look more like a percussionist than a guitarist. "Gabriela always loved the right-hand flamenco rhythms," Rodrigo says, "but she never got them completely right, so she created her own thing, and she started really slapping the body of the guitar around."

This eye- and ear-catching approach to the instrument attracted the attention of singer-songwriter Damon Rice, who invited the duo to be



his opening act for a series of shows in Ireland. That turned out to be all the exposure Rodrigo y Gabriela needed; the gigs kept getting bigger and the labels came calling. Their latest studio CD, *First Session: Rodrigo y Gabriela ATO*, is one of the most acclaimed guitar albums in recent memory, raising their profile even higher. In the fall of 2007, Sanchez and Quintero embarked on their first American tour as headliners. Shortly before their appearance at the Riviera Theatre in Chicago, *Guitar World* caught up with them to find out how they put together such a multicultural chops fest.

\*\*\*\*\*

**GUITAR WORLD:** Let's go back to the first band you both played in, Tierra Acida. Rodrigo, were you a guitarist in that group as well?

**RODRIGO SANCHEZ:** Actually, I was the singer, but I already knew how to play guitar. I started playing very young. I never took any lessons—my family is very musical, and my older brother, who was the bassist in the band, taught me a lot. I picked the rest up from records. There was an

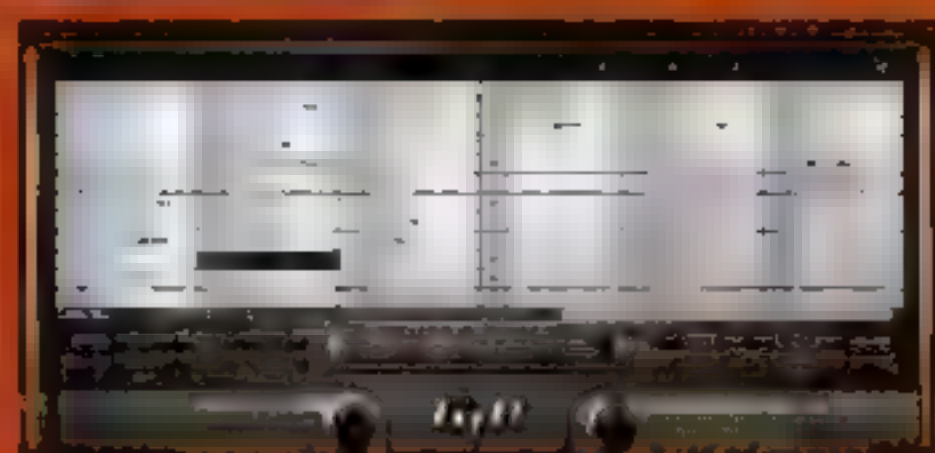
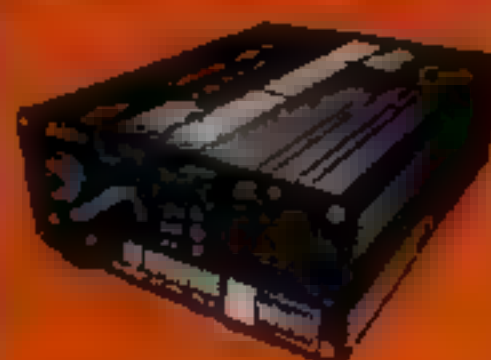
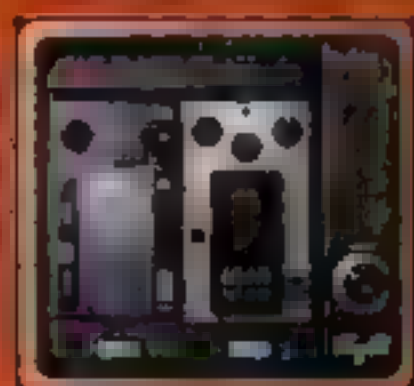
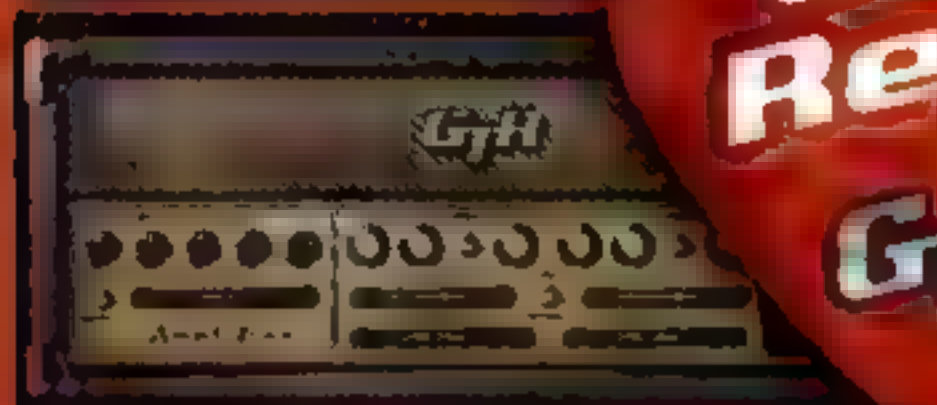


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► Check out this month's CD-ROM to see footage of Rodrigo y Gabriela performing "Diablo Rojo" in the studio!

PLUS:







other guitarist in the band, but he left and Gabriela joined in '93.

**GABRIELA QUINTERO** They didn't want a girl in the band at first, but they needed a guitar player and I could play. And once I started to play with them, it was good, because they didn't talk at all—it was pure practicing. My previous bands had been all girls, and everyone was just *high blah blah* all the time [laughs]. It was demanding music because I had to do a lot of solos and I had to be very precise with my pickstrum technique to get all those downstroke metal riffs. But I loved that. I loved to practice.

**RODRIGO** Being a thrash metal band in Mexico City in the early Nineties was totally weird and underground and never going to go anywhere, but by '97 the Latin rock thing was growing, and at last we got an offer for a record deal. We did a recording then that was the best-quality recording we made, but once that happened, both my brother and the drummer left the band. We hired two new guys, but it just wasn't the same, so we broke up the band in '98, and that's when we switched from metal to what we do now—whatever you want to call that.

**GW** To an outsider, that style change seems pretty extreme. Did it feel that way to you at the time?

**RODRIGO** Yeah, it did, but neither of us cared anymore about getting a record deal or anything like that. Gabriela and I shared the same ideas, and we just wanted to get some more life experience. So we started playing and listening to a lot of different kinds of music, and that really opened up our ears. Having two acoustic guitars in our hands all the time was very different, too. When we did have the band, we always used to have acoustic guitars at home, but that was just to jam around. After we decided not to use the electric instruments anymore, we had to develop different ways to play. All the Latin rhythms that came out of that change came out naturally. We never played Latin rhythms when we were in

Mexico. Never, ever.

**GW** And you didn't just stop using your electric guitars, you actually got rid of them, right?

**RODRIGO** That's true. When we decided to leave Mexico City, we sold all the gear we had—Kramer guitars, Marshall amps, everything—and then we bought two cheap acoustic guitars and off we went.

**GABRIELA** It was done out of desperation. We needed the money to leave town.

**RODRIGO** At that point I was making background music for a television channel, and Gabriela was giving guitar lessons. We were both disappointed about what we were doing, so we were like, "We've got to get out of here and do something different." Our plan was to go to the beach at [Mexican seaside resort] Ixtapa and play in hotels. We did that for about eight months. We already knew we eventually wanted to go to Europe, but we didn't know where.

**GW** Eventually you went to Ireland. How did you choose Ireland?

**RODRIGO** We met this girl who was Mexican but had lived in Ireland for a few years. She told us it was a cool place, full of friendly people and

very musical. She said, "I'm sure that you'll be able to play in the pubs." And so we went there. We didn't know anyone, and we couldn't play in the pubs because it was all traditional Irish music. That's when we started busking. It was tough at first, but it turned out to be a great experience.

**GW** And it eventually led to you busking through Europe. During all your travels, did you ever find yourself thinking you should just go back home?

**RODRIGO** No—that was the last thing we wanted to do. We didn't go back home for five years. We met so many people while we were busking, and I'll always remember that great feeling we'd have when we'd finally make enough money to get ourselves a beer or a coffee.

**GW** You'd know that you had really earned that money.

**RODRIGO** Exactly. Life was simple. Once you sign a record deal, things get better because you're not playing on the streets anymore, but sometimes you miss that different kind of satisfaction in life that you had before.

**GABRIELA** The first time we played on the street in Ireland was on a Saturday morning. We played about 45 minutes, and we made enough money to keep going through the week. At that point, we didn't want to do any cover versions, we'd done that already in Ixtapa. And people gave us more money when we played our own stuff. They actually stopped on the street to listen to us, which we weren't used to at all.

**GW** As you said earlier, switching from electric to acoustic meant that you both had to change your playing styles. You must have put in a lot of long hours practicing.

**RODRIGO** Oh yes. That started when we were still in Mexico, playing in the hotels, because we had to come up with a lot of new material. We started to learn some bossa nova tunes, which for us was a new thing, but that wasn't enough, so we tried doing acoustic versions of the metal songs we knew. The customers didn't really notice that we were playing fuckin' Slayer [laughs]. And when we went to Europe, all we did was play guitar, whether we were out on the street or at home.

**GABRIELA** In Dublin we'd busk on Saturday and Sunday, and for the rest of the week we'd stay in the house we were sharing with some other people and just play. We'd start at about eleven in the morning, take a break from two to three in the afternoon, and then play some more till about nine o'clock at night. I'd never played so much in my life, and it was just fantastic. That's where I came up with the rhythm techniques I do now.


**GW** Which are quite impressive. I know that, strictly speaking, you don't play flamenco music, but clearly the way you attack the strings with the separate fingers on your right hand owes something to that style.

**GABRIELA** It does relate to it. My mother was a music lover when I was young, and she played a lot of flamenco, which I loved. But unfortunately I never got the opportunity to learn that style properly. It's hard for me to explain what I actually do with the right hand, because whenever I try to figure it out, I have to slow it down [laughs]. But basically with Rodrigo I became both the bassist and the drummer in the band.



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A high-contrast, stylized photograph of Alexi Laiho, lead guitarist of the Finnish band Children of Bodom. He is shown from the chest up, wearing a black t-shirt with a graphic that says "Klomyda" and a tiger's face. He is playing a white electric guitar with a black pickguard. The background is a fiery, orange-red gradient. The text "HOW DO YOU SAY GUITAR HERO IN FINNISH?" is overlaid in the upper right.

HOW DO YOU SAY  
GUITAR HERO IN FINNISH?

ALEXI LAIHO

THE HANDMADE STRING IN GOOD HANDS.

DR



**GW** As you kept working out this new sound, were there any other guitarists whose work inspired you?

**RODRIGO** We used to play a lot of music by [virtuoso world-music guitar duo] Strunz and Farah. Actually, we tried to play their music and couldn't. They're just amazing. I learned a lot from Jorge Strunz's playing, especially the more exotic scales he uses. I also had a video by Al Di Meola that helped me with how to use the pick for acoustic playing, and another video by Paul Gilbert that gave me all the speed I have. I'd say those three players were the main influences on me.

**GW** Your mention of Di Meola makes perfect sense. I can hear a lot of him in your solos.

**RODRIGO** Hearing him was particularly important to me because he mutes the strings a lot with his right hand. I'd done the same thing when I played electric, and I didn't want to lose that. So when I play now, I still palm mute, much like I would do if I were playing electric.

**GW** Tell me about the cover of Metallica's "Orion," on your latest album. Was that one of the metal covers you used to do back in Mexico at

the hotel lounge?

**RODRIGO** No, we began playing that more recently, though we used to play "One," in the old days. For this album, we really wanted to do a sincere tribute to Metallica, to show people how amazing this music is when you listen to it without distortion. Because it's one of our favorite Metallica songs, we wanted to keep it pretty close to the original, unlike what we did with "Stairway to Heaven," which is very different from the Led Zeppelin version. We heard from Metallica that they love our version, and that makes us feel great.

**GW** You play a cool slide part on that track. Did you use a special guitar for that?

**RODRIGO** No, that was my main guitar, a nylon-string built by [Belfast, Ireland, luthier] Frank Tate, who makes a lot of our guitars. We tried a few different kinds of guitars for that part, including an Ovation, but in the end we went with my usual guitar. I told [producer] John Leckie, "You're going to have to bear with me on this, because we'll need to record the melody line by line." It took ages to record; I was totally obsessed with getting it right. But I love the way it sounds.

**GW** So the Frank Tate guitars are still your main stage and studio instruments?

**RODRIGO** Yeah, and he keeps building more of them for us. We've been given a few other guitars to try, but we're not convinced by them. Frank understands perfectly where we come from. We do use some Yamahas for backup, and they're good to travel with. The real difficulty for us is dealing with the electronics inside the guitars. At the beginning, it wasn't that hard because the venues we played weren't that big, but now that we're playing festivals to tens of thousands of people, it can be a real nightmare to try and make two acoustic guitars sound like a fuckin' rock band. Also, we hit the guitars a lot and the pickups suffer from that. Sometimes it seems like they break down every three days. So [luthier] Rick Turner has been working on a new pickup system for us. It's not quite ready yet, but it's getting there, and I think it'll help a lot.

**GW** Do you use any effects?

**RODRIGO** We've only started doing that recently. Both Gabriela and I have Dunlop Cry Baby wah pedals, and I also use a DigiTech Whammy Pedal. We don't use them that much, just enough to keep things fun for us. Music should be fun. We're not serious musicians. We like to have a laugh.

**GW** You've been touring an incredible amount recently. Have you had a chance to work on any new material?

**GABRIELA** Actually, I had to cancel some dates on the last tour because I was exhausted. So I came back home and that really made me think about the question you just asked. For me and Rod, music is what we do. I'm not keen on living a rock-star life. We're just an instrumental act that's been lucky to play all these big rock festivals, but once you start to do that, all this machinery starts up behind you and it's hard to say no, until you reach the point where your body can't respond any more. I realized that we need to focus on the next album and give ourselves enough time to get creative between the tours. And that's what we're doing now, taking more days off between shows. We've been working at this for five years, and as exciting as it is to see more and more people discovering us, at the same time I know those people will love to hear something new from us, too. \*



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BY  
CHRIS GILL

## MESSAGE TO LOVE

THE STAR-STUDED EXPERIENCE HENDRIX TOUR BROUGHT THE LEGENDARY GUITARIST'S MUSIC BACK TO LIFE IN LATE 2007 VIA PLAYERS THAT HE INSPIRED. **KENNY WAYNE SHEPHERD**, **THE DOORS**, **THE JEFF HECHT BAND**, AND OTHER GUITARISTS FROM THE TOUR TALK ABOUT PERFORMING JIMI'S MUSIC AND ITS IMPACT ON THEIR OWN.



JIMI HENDRIX MAY have left this earth behind in 1970, but for a few weeks last October his presence radiated from a handful of East Coast venues when an impressive group of musicians gathered to celebrate his music during the 2007 Experience Hendrix tour. While many musicians have kept the songs of Jimi Hendrix alive over the years, this tour was not the typical all-star tribute but rather a carefully selected group of performers who reflected Hendrix' past, present





1. Robert Randolph 2. Robby Krieger  
3. Matt Nathun 4. Buddy Guy  
5. Noah Hunt 6. Chris Layton  
7. Eric Gales 8. Andy Aledort  
9. Doyle Bramhall II 10. Kenny Wayne  
Shepherd 11. Kenny Olson 12. Billy Cox  
13. Tommy Shannon

one future. As a result, the concert remained true to the spirit of Hendrix by allowing Jimi's music to be the genuine star of the night.

The stage was graced by several generations of musicians—Jimi's contemporaries like Doors guitarist Robby Krieger and former Rolling Stones guitarist Mick Taylor performed with former Hendrix bassist Billy Cox and drummer Mitch Mitchell Young talent born after Jimi died—like Kenny Wayne

Shepherd, Robert Randolph, Matt Nathun of the band Indigenous, and Eric Gales, jammed with the Double Trouble rhythm section—drummer Chris Layton and bassist Tommy Shannon—who kept the spirit of Hendrix alive during the Eighties with Stevie Ray Vaughan. The men who influenced Hendrix—guitarists Buddy Guy and Hubert Sumlin—reminded the audience of Jimi's deep, undeniable blues roots, while guitarists like Kenny Olson of

Kid Rock's backing band Twisted Brown Trucker, and Doyle Bramhall II, who were in diapers when Hendrix was at his prime, proved that no generation gap exists when it comes to enjoyment of Jimi's music.

Guitar World's resident Hendrix expert Andy Aledort took on the task of the tour's musical director, bringing all of this impressive talent together to perform a cohesive show. One of the biggest challenges with this show



is that we didn't have much time to rehearse and work out arrangements," Aledort says. "As a result, some of the songs had to be more jam oriented and we couldn't always be as ambitious as we wanted to be. Putting all these people together on three different tour buses is already ambitious. This is like five shows in one. There are three drum sets up there and I don't know how many stacks of Marshall amps. Buddy Guy's whole band is here, and he performs half of his normal show."

The three-hour show boasted numerous memorable moments, including Nanji's soulful cover of "Little Wing," Mick Taylor's stunning version of "Catfish Blues" performed as a trio with Billy Cox and Mitch Mitchell, and Aledort's touching rendition of "Up from the Skies." Buddy Guy and Hubert Sumlin dazzled the audience with their extended set, and Robert Randolph evoked the fiery imagination of Hendrix with his show-stopping version of "Purple Haze" performed on pedal steel. Jimi was certainly smiling down on the performance, and his touch emanated from every musician who graced the stage.

This impressive gathering of performers gave *Guitar World* a rare chance to talk to several generations of musicians about the impact that Jimi Hendrix had on their lives and music. Guitarists Andy Aledort, Eric Gales, Robby Krieger, Mato Nanji, Kenny Olson and Kenny Wayne Shepherd and drummer Chris Layton all joined in our round table to share their thoughts on Jimi, their performances and Hendrix's lasting legacy.

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**GW** Robby, you are one of the few people on this tour who was one of Jimi's contemporaries. How did you feel when Jimi first came along?

**ROBBY KRIEGER** [Legendary New York radio DJ] Murray the K played me a tape that he had gotten from England of Jimi Hendrix. I was amazed. That stuff sounded like it was from outer space. I never heard anything like that before, and I immediately loved it. The first time I saw him was at the Whisky [A Go Go] in Hollywood. He was amazing. We never got to play together, unfortunately, although I got to hang out with him a few times. I sat next to him on a flight to Europe when we flew over to the Isle of Wight festival.

**GW** When was the first time the rest of you heard Jimi Hendrix?

**MATO NANJI** I was a young kid, probably about 10 years old. My dad was a musician all of his life and he had a lot of Jimi's records. He was into all the old rock, like Hendrix, Santana and Cream, as well as a lot of blues. I grew up listening to all of that.

**KENNY OLSON** The first time I heard Jimi it really took me somewhere. As old as I am, I'm lucky that I had pretty young parents. Even as a little kid in the late Seventies, my parents dragged me around to a lot of concerts. The first Hendrix album was already in my house when I was four or five years old. I used to chase my sister's hot friends around the house while singing "Foxy Lady."

**ERIC GALES** The first time I heard "May This Be Love" I cried like a baby.

**GW** What have you learned from Jimi Hendrix as a guitar player?



Original Band of Cypriots bassist Buddy Cox (top); Andy Aledort (center); Mick Taylor and Buddy Guy

**GALES** What haven't I learned? I'm influenced by a lot of players like Frank Marino, Eric Johnson, Albert King, Muddy Waters, John Lee Hooker, Wes Montgomery, Kenny Burrell, Chet Atkins and Albert Lee. But any good guitar player out there today is inspired by Jimi Hendrix. I've been told that I have a similar profile to him, and I play left-handed, upside down and backward. I don't want anyone to be mistaken. I am me. First and foremost, but you can't get around my Hendrix influences. Hendrix is evident in everyone playing guitar today.

**KRIEGER** I'm sure that I picked up a lot of things from Jimi just because I listened to him so much, but I've always tried not to copy anybody.

**OLSON** Everybody learns how to play the notes and chords that make up a Hendrix song, but what really drew me in was how he called on that higher power that you can just feel whether it's one note or some crazy feedback coming from the amp. Jimi was undeniably one with the instrument. It's like those times when you go onstage and you're so lost in the moment that you don't remember what you played because the music took you someplace else. Jimi inspired me in that way. When I record a song and make a mistake I leave it there. It's what you call a "beautiful mistake."

**NANJI** I was always interested in all of the effects that he used. He created some of the best guitar tones ever heard, so I've always looked to his tone for inspiration. But a lot of his sound had to do with the way he played and the way he approached the guitar. His tone and touch are what makes his sound. Some people will never be able to approach his sound because of that. I've always liked guitar players who had their own sound, so I've always tried to have my own sound. Even if I played through the same amps that Jimi had. I'm still going to sound like me. It all comes from the player. Even if you tried, you couldn't copy Hendrix anyway. You just do the best you can, and hopefully you do him justice.

**GW** What do you think is Jimi's most important contribution to music?

**KENNY WAYNE SHEPHERD** Hendrix made a lot of contributions. I'm just thankful for the impact that his music had on me and the motivation that it gave me to push myself further with the instrument. He's a musician's musician. There weren't a lot of people who were thinking of music the way Jimi did. Few people were flipping tape over and figuring out how to play a solo backward. [Though George Harrison did it earlier, in 1966, for Revolver's "I'm Only Sleeping."—GW Ed.] He approached it in such a different way. He really opened up a lot of doors for other players to walk through.

**OLSON** Jimi has touched all genres of music, whether it's rock, hip-hop, blues, jazz or anything else. There's music that's timeless and music that becomes outdated quickly. Jimi's music has always been timeless. Every song of his is like a bottle of fine wine.

**NANJI** When I was starting to play guitar he was one of the players who really did it for me. There was nobody else like him, even in the Nineties. It was almost like he was a new artist—at least to me he was. His music will prob-



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ably last forever. His music is always in style unlike the music of all these one-hit wonders. All of the songs he played and recorded were great. I'd like to see that come back where an artist is about more than just one good song.

**GW** What is it like to play with Jimi's old rhythm section?

**KRISGEN** Mitch was my favorite drummer. His playing on those first two Jimi Hendrix albums had the best drumming of all time. It's amazing to be on the same stage with him.

**CHRIS LAYTON** When I first started to play I liked everybody, but there were only a few people that I liked a whole lot. I've ended up crossing paths professionally with every one of them. Mitch Mitchell was my first drum hero. My father was a drummer in the air force, and he had a bunch of records by Lionel Hampton, Count Basie, Chuck Webb and other artists, and he played that stuff for me. When I first heard Jimi Hendrix records it was like this jazz drummer playing with all this wild-ass music. To me, Mitch Mitchell was the first jazz-rock hybrid drummer. I was intrigued by him and Jimi—the whole thing. And here I am today playing Jimi's music on the same stage with Mitch.

**GW** Chris, you played several Hendrix covers with Stevie Ray Vaughan. Did you play Jimi's music before that?

**LAYTON** Never. I didn't know anybody who could do that. Stevie was someone who could play with that spirit and cover that stuff. We did a couple of gigs where we played almost all Hendrix music. In his own right Stevie was an artist looking for his own way; he wasn't



just copying Hendrix. Playing Jimi's songs was just something we did because people really wanted to hear us do that. When we started doing that, it was just a lark.

**GW** As guitarists it must be a lot of fun to be onstage with such a wide variety of players.

**SHEPHERD** We've got guitar players who play many different styles of music up there. You've got Robert Randolph on pedal steel, blues guys like Buddy Guy, Hubert Sumlin and myself, and rock players like Kenny Olson. You can see how Jimi's music touched players from all walks of life. You can tell that we all listened to Hendrix and hear the different things that each of us pulled from him. But then we've also got Buddy Guy and Hubert Sumlin, who were big influences on Hendrix. I'm not sure that all the people in the audience realize that connection. Hendrix really wanted to be a lot like Buddy Guy.



**GALES** It's a big honor to be onstage with Buddy Guy and Hubert Sumlin. It doesn't get any better than this. I've been having a ball.

**OLSON** It's fun to watch how all these different players approach Hendrix's music. Everybody who has been brought into this has become friends. Eric and I have collaborated outside of this. It's a beautiful thing. I've been sitting on the bus for a week next to Hubert Sumlin listening to the most amazing stories you can imagine. It's like the electric blues church. There's Mick Taylor on the bus and Mitch Mitchell. You don't ever think when you're a little kid that you'll be on the same tour bus with the legends who influenced you. Sometimes you've just gotta go, "Whoa! I am awake, and I'm not dead."

**ANDY ALEDORT** Jimi can't tour, but we can do this. Musically where Hendrix was coming from is well represented by the way





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everyone plays. You've got Billy Cox, who cowrote a bunch of songs with Jimi, and he and Mitch Mitchell played on some of the greatest Hendrix recordings. Then you've got Double Trouble, who used to play with Stevie Ray Vaughan, who innovated the music that Hendrix brought. Going in the other direction, you have Buddy Guy and Hubert Sumlin, who influenced Jimi and laid down the foundation for electric blues. Every night everybody stops what they're doing and goes out to watch Buddy and Hubert play. Those guys are still giving lessons to all of us. Hubert Sumlin is the deacon of the blues. Everything that comes from him has this super-powered, focused energy. He's on another wavelength. Buddy Guy is one of the greatest showmen ever. Everyone is drawing upon the spirit of Jimi's music and playing things their own way. We're making the most of all these different personalities playing together. To hear Robby Krieger play "Spanish Castle Magic" and the way he solos on it—he does this wild tapping thing that's crazy.

**OW** Tell me about the songs that you're performing.

**KRIEGER** "Manic Depression" is a favorite of mine. I always loved "All Along the Watchtower," but the first night we messed it up terribly because we had no rehearsal. Mick Taylor, Mitch Mitchell and I are going to try it again. We came in early tonight to rehearse it several times and get it right.

**HANN** When I go on tour with Indigenous I play "Hear My Train a Comin'" once in a while, so it made sense for me to play that. I'm also performing "Little Wing," which is one of my favorite Hendrix songs.

**ALBERT** I play "Up from the Skies" and "Dolly Dagger" with Billy Cox and Chris Layton. Billy and I sing harmony through all of "Up from the Skies," and it's the only time all night there are harmony vocals. People often think of Hendrix's music as being loud and heavy, but he also did music like "Up from the Skies" that was the lightest and most delicate thing you'll ever hear. That's Hendrix too.

**LAYTON** I like all of the songs because they're all intriguing, but one song that I really love but never get to play is "Hey Joe." It seems like a simple song, but if you don't play it with the conviction that Jimi did it falls flat. The interpretation, execution and spirit are what bring the magic to that song. A lot of people can play a truly great song and make it sound pretty good, but some songs are hard to make sound brilliant unless you have that magic.

**OW** Why do you think Hendrix' music still remains popular today?

**SALES** Jimi was way ahead of his time.

**OLSON** Jimi is the real deal. He reminds me of

back when things were made by hand and were a higher quality than they are today. His music is as solid and long lasting as the pyramids in Egypt.

**KRIEGER** Good music is always going to last a long time. People still listen to Mozart and Bach, but I also think that Hendrix and the Doors were in the right place at the right time. After a while everything gets done and it's tough to come up with something new. Back then it was wide open.

**HANN** I think it's because of everything Jimi did. He was really great onstage. He definitely had something special, but I couldn't tell you what that was. Even when younger kids see videos of him performing I know they're going to dig it.

**LAYTON** Jimi was genuine about what he was doing. As much as you listen to the recordings and hear all the things he incorporated, it still comes from a real and honest place. That transcends time and place. Forty years later it doesn't demand to be on the top of the charts, but I can still put on any Jimi Hendrix song and it sounds just as good as it did the day I first heard it. I'm still moved by it. I never listen to it and go, "what were they thinking?"

**SNOPHARD** Jimi was very innovative. He was light years ahead of what anybody else was doing at that time, and some of his musical ideas, arrangement ideas and tricks that he used in the studio are still beyond what people have come up with since then. The well that he tapped into was so deep and his music is timeless. His music sounds as good today as it did back then. Listen to his music. His music speaks for itself. **7**

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# NIT PICKING

GETTING THE MOST OUT OF YOUR PICK



**HI, AND WELCOME TO** *Symphony of Instruction #2*, which I'm writing in the "land down under," as Megadeth are currently headlining the

Australian leg of *Gigantour* with Static-X, Devil Driver, Lacuna Coil and a new band called Bring Me the Horizon. Last month, in my debut installment of this column, I discussed pick-hand anchoring, palm muting and a "chord-cheating" fingering technique. This month I'm going to zone in on picking.

First, let's start with the pick itself. Some guitarists prefer a really thick, rigid pick. Brian May of Queen, for example, uses an old English coin called a saxepece that's about the size of a dime. I like a pick that has some flexibility to it, where I can alter its rigidity depending on how I hold it. I use a Tortex pick that's .73mm thick. I prefer Tortex because the surface of the material has a certain texture to it that's not as smooth and slippery as regular plastic picks. I find that Tortex picks are easier to hold onto than normal picks, which can be a big issue onstage when your hands get sweaty in the heat of battle.

I basically have two ways of holding the pick. When I'm pedaling a note—and pedaling for me is controlled by palm muting—I'll hold the pick near the tip with a firm grip, as shown in **PHOTO A**. The faster I'm pedaling, the more I tend to tighten my grip on the pick and hold it closer to the tip, as doing this effectively makes the pick more rigid. This, in turn, helps me pick with greater precision and consistency.

If I'm playing something that's more percussive, like the intro to "Train of Consequences" or the chorus of "Washington Is Next," I'll loosen my grip on the pick and hold it a little further away from the tip, as shown in **PHOTO B**. Doing so makes the pick a bit more flexible. **FIGURE 1** is an example of a percussive part I'd play using this picking technique in conjunction with completely damping the strings with my fret hand. **FIGURE 2**, by contrast, is a palm-muted pedal riff for which I'd really "choke up" on the pick in order to play with precision.

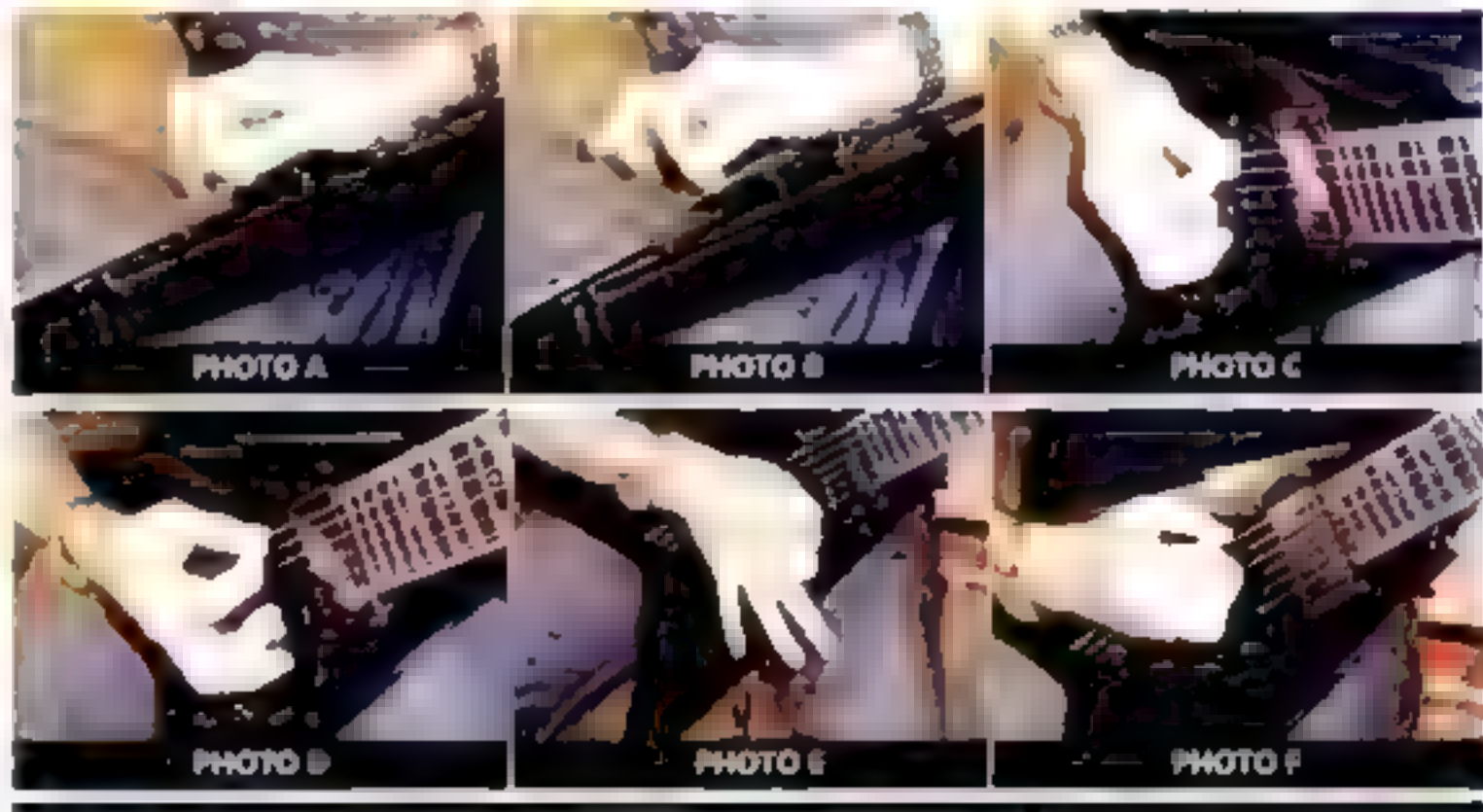
For many of my riffs I down-pick exclusively in order to make them sound precise, consistent and aggressive. For example, the riff shown in **FIGURE 3**, which is similar to one in "Wake Up Dead," just doesn't sound as clean when played with alternate (down-up) picking. Try picking it both ways—entirely with downstrokes and then with alternate

picking—and compare the two. You'll immediately hear what I mean. Do the same with **FIGURE 4**, which is not unlike one of the riffs in "Tornado of Souls."

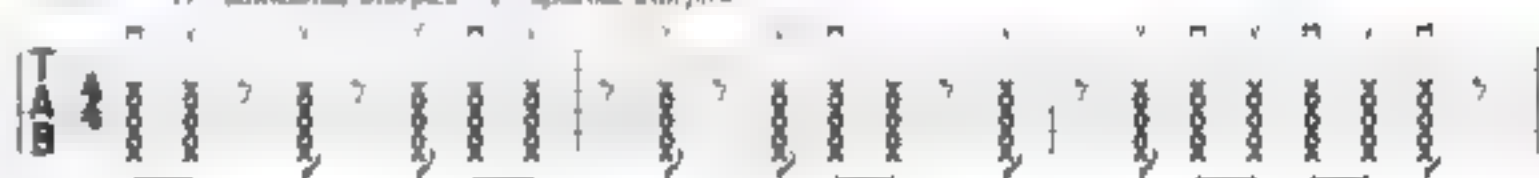
It seems to me that down-picking is an art form that many of today's players overlook or miss completely. Performing this technique clearly requires a lot of precision and concentration. I've noticed that some players tend to pick in a circular fashion when they're picking fast, but that tends to result in the pick slicing the string at an angle (**PHOTO C**). When I pick, and especially when I down-pick, I always try to keep the plane of the pick as parallel to the string as possible (**PHOTO D**). I do this because it

shortens the amount of time the pick is in contact with the string. This results in a more "plucked" sound as opposed to the "rubbed" sound that occurs when the flat side of the pick is turned at an angle to the string. You can hear this effect when you really dig in on a riff like **FIGURE 5**, which is similar to one in "Gears of War."

Another discovery I've made when trying to down-pick quickly is to avoid letting your fingers fan out, as shown in **PHOTO E**, because the additional momentum produced by extending the fingers slows you down. It helps to keep your fingers inward (**PHOTO F**), like an airplane retracting its landing gear when it needs to haul ass. See you next month. **T**



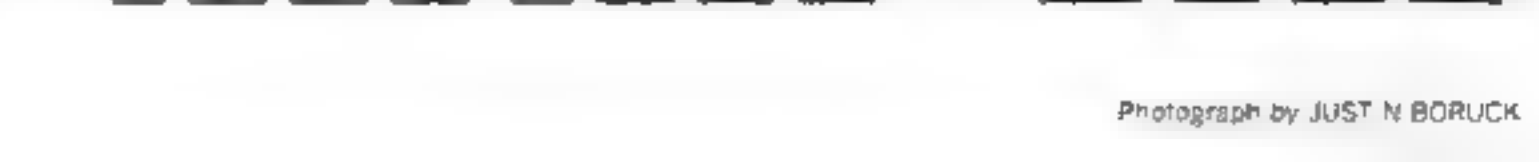
**FIGURE 1**  $\nabla$  = downstroke with pick  $\nabla$  = upstroke with pick



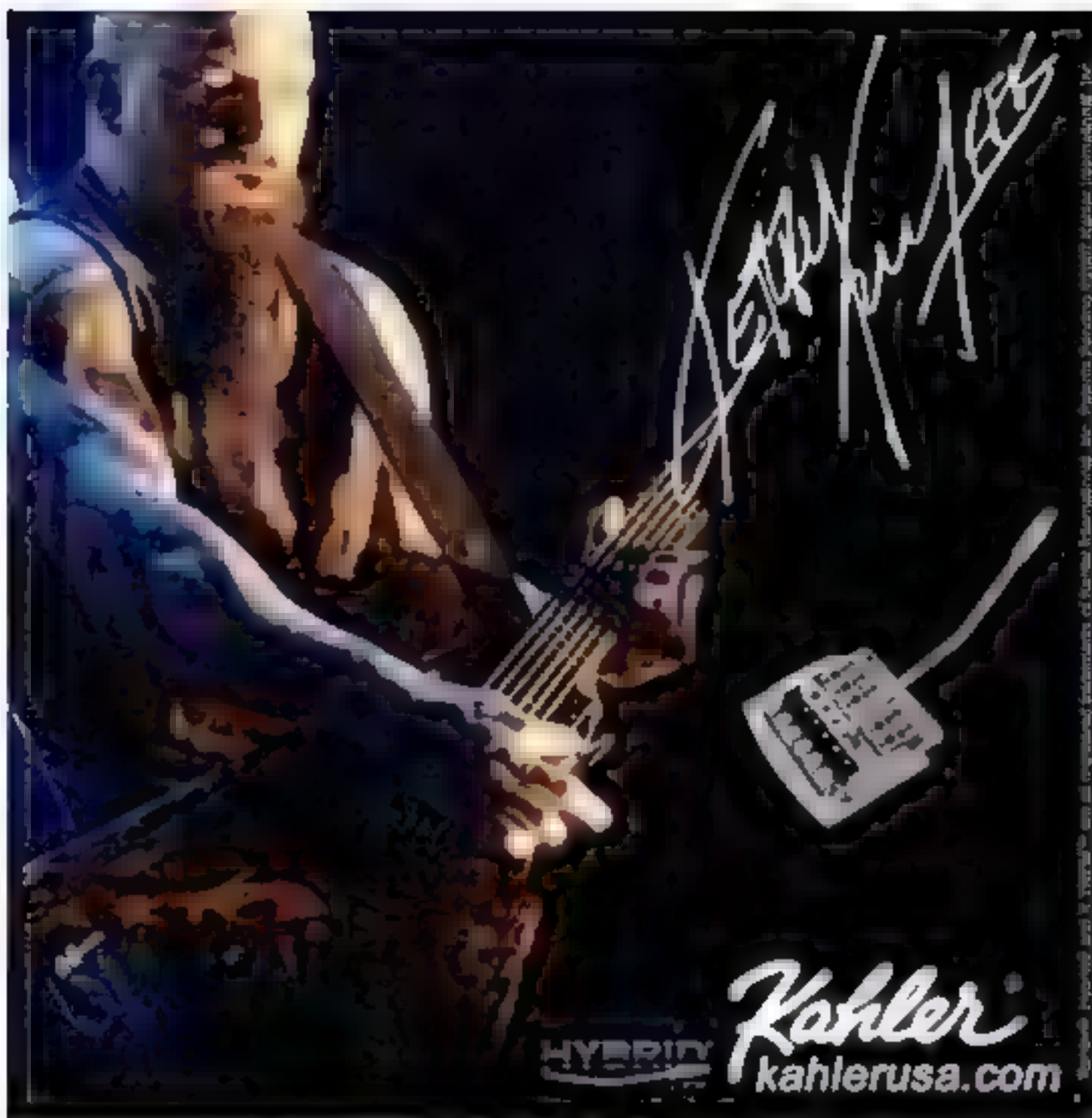
**FIGURE 2**  
Fast = 200. Slow = 110  
alternate picking throughout  
P.M.



**FIGURE 3**  
A5B5 B5 C5 B5 C5  
P.M. P.M. P.M.







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# BENDING & STRETCHING

USING THE PINKIE, AND DIFFERENT FINGERINGS FOR STRING BENDING



## I'M WRITING THIS

month's column on my way to Rock 'n' Roll Fantasy Camp in Las Vegas. I'm only spending a day there, and I've got no idea what to expect, apart from the fact my friends Roger Daltrey, Joe Walsh and [producer] Mark Hudson are going to be there. Mark talked me into it, and Roger told me, "It's a hoot!" I'll let you know.

In this month's column I'm going to discuss how, when bending strings, the choice of which finger you use will influence the sound you get. I play pretty hard and am not what you'd call a "finesse guy." I like using fairly thick strings so that there's a bit of "fight" with the guitar. I tune down a half step (low to high: E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup>) and use .011 .013 and .018 gauge strings for my high E, B and G strings, which are definitely on the heavy side. This is a key factor in this month's topic.

Even though I naturally tend to use my pinkie for certain fingering patterns and wide-stretch licks, it never really comes into play when I'm bending strings. I do use my index, middle and ring fingers for bends, and find that each one gives me a different form of expression. They each feel very different, too. For example, if I use my ring finger as opposed to my middle when bending the high E string up a whole step at the 19th fret, it feels very different (see **FIGURE 1a** and **PHOTOS A** and **B**). As you can see in **PHOTO A**, when I bend with my ring finger, like a lot of other players do, I support it with my middle finger. But when I bend with my middle finger (**PHOTO B**), I do so without any help from my index finger; the middle just seems to work pretty well on its own. And when bending with your index finger you obviously don't have the option of reinforcing it.

This same approach applies to bends anywhere on the neck and on any string—check out **FIGURES 1b** and **1c** and you'll hear and feel what I mean. The difference isn't just a matter of string tension and finger strength either; it's also about intonation and the

way you approach the same bend, depending on the finger you're using. For example, I have a natural tendency to over-bend (beyond a whole step) with my ring finger and even though my middle finger is pretty strong I rarely overbend with it.

The difference in feel when bending with my ring or middle finger is so noticeable to me that I'll often deliberately switch fingers. Once again, to hear and feel what I'm talking about here, try playing **FIGURE 2** using the two different fingerings indicated, first with your middle finger then with only your ring finger. Try doing the same with **FIGURE 3**, and then with some licks of your own.

The three fingers I use to bend strings each offer a different kind of parameter for control when it comes

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IN ADDITION TO THE DIFFERENT FEEL EACH FINGER WILL GIVE TO A BEND, BEING ADEPT AT BENDING WITH EVERY FINGER IS DEFINITELY A USEFUL SKILL.

to vibrato. My index finger has a certain type of vibrato that I've found I can get really wild with, much more so than I can with my ring finger, which is definitely more controlled, as is my middle finger. Once again, experiment and let your ears decide which finger works best within the context of a particular bend or lick. It all depends on the feel and vibe you're going for.

Another thing to bear in mind is this: sometimes the position of your hand at a certain point during a solo will effectively determine which finger you use to bend a particular note. So, in addition to the different feel each finger will give to a bend, being adept at bending with every finger is definitely a useful skill. I'll see you next month. □



PHOTO A



PHOTO B



PHOTO C

FIGURE 1a



FIGURE 1b

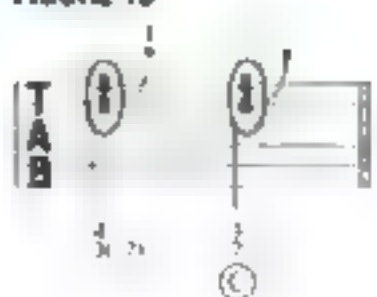


FIGURE 1c

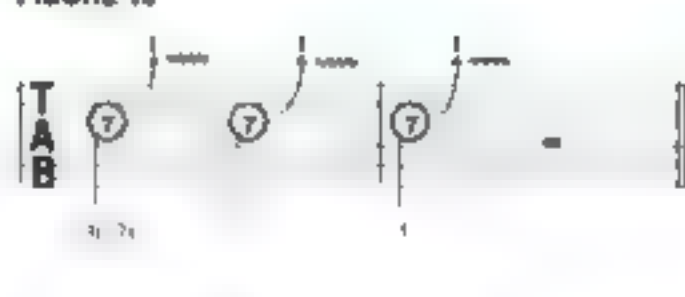


FIGURE 2 (C<sup>m</sup> pentatonic)

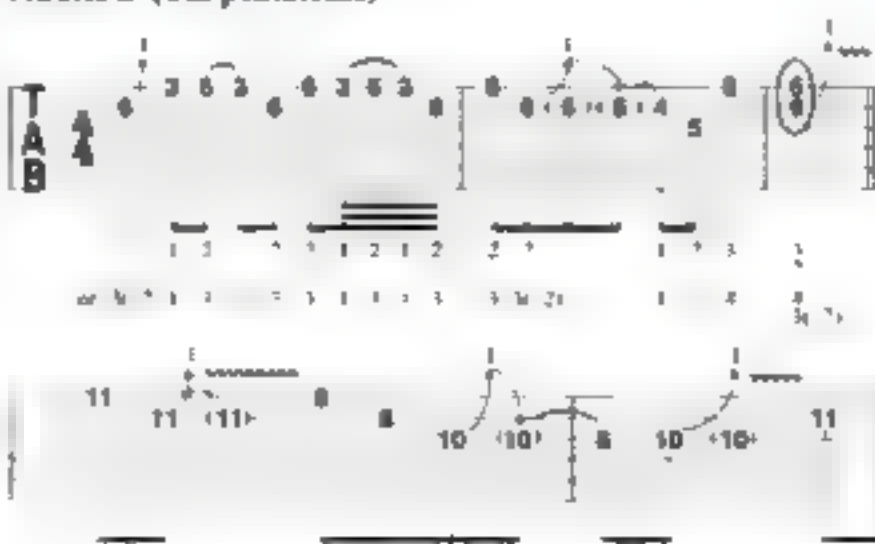
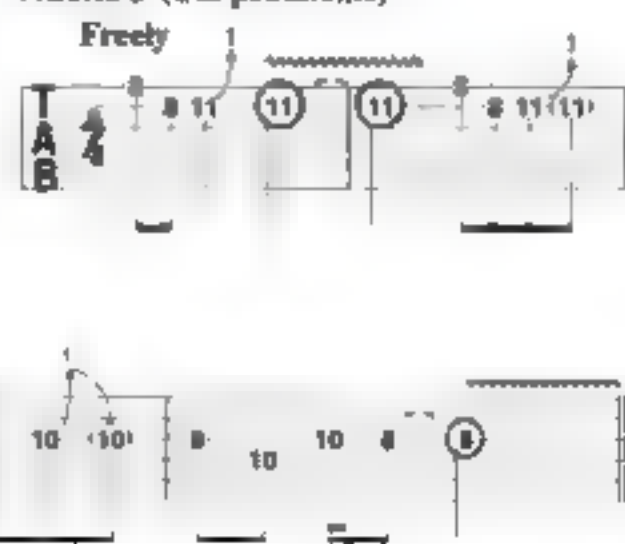


FIGURE 3 (C<sup>m</sup> pentatonic)





# EMINENCE FRONT

## SPEAKER TALK WITH KENNY GREENBERG



**G**uest Kenny Greenberg is the type of restless most working guitarists could only dream of having. Since moving from his hometown of Cove and Ome to Nashville, Tennessee, at the age of 14, Greenberg has worked with many of country's top artists, including Hank & David Grech, Wesley White, Nelson Kent, Chesney Wainman, Lee Ann Womack, Tony Keith, Sugar and Trisha Yearwood, Montgomery Gentry and Earth Hill. His guitar work has also been included on projects with Bob Seger, Amy Grant, Elton James, Mandy Moore, Jewel, Indigo Girls, and Peter Dinklage.

When it comes to his gear,

Kenny is completely crazy about amplifiers. I love getting sounds and getting excited about a great guitar sound. As a studio guitarist and producer, I work with a wide variety of artists, and I need to have as many great sounds at my fingertips as possible. Over the years, I've been fortunate to have a lot of amps, but it's really been in the past few years that I've realized that the speakers I use are as critical as anything else in my rig. I have a number of Fender amps and Todd Sharp at Nashville Amp Service recommended I try the Private Jicks. I absolutely loved the sound of them. Todd and I experimented with a number of different Eminence speakers, and I started using Private Jicks

in the opened-back Fender amps and Fender's Rex and Red Fanges in my two closed-back cabinets. One is an old Seventies Orange 4x12 that's been painted black and has a 100-watt guitar. The other is a bogger 2x12. As far as amps go, I've got a few favorites. I usually start a session playing through a Matchless or a Fender Deluxe, because I love those sounds, and I know exactly what it sounds like. I also have a couple of great Marshall heads that I love and a new amp called a Fender that's totally off the scale.

I have a big pile of guitars, and a couple of my favorites are a govtop PRS Mexican, a 62 Fender Strat, an inexpensive Fender Mexican Tele that is

modified by a Friesenberg with a midboosting tender picker pickup, I also use a Jerry Jones vintage 400-mahood guitar, a Yamaha hollowbody with Fattertron pickups and a 100-watt Fender head, a 50-watt couple of Gibson SGs and a 50-watt Fender with 1960s 100-watt stack, and a 40-watt 4x12. And I don't want to get into a session without anything.

But when it comes to the variables that go into choosing my sound, the one thing I always rely on are my Eminence speakers—they're essential for getting the best sound possible.

For more info: <http://www.myspace.com/kennygreenberg>  
<http://www.eminence.com>



# BOX CUTTERS

BREAKING FREE WITH PENTATONIC TREES



SO FAR, MY columns have dealt with either the major scale or the five six-string triad chord shapes that use only the intervallic scale degree numbers 1, 3 and 5. This month we are going to delve into the pentatonic scale and look at ways to break free of the pentatonic "boxes"—those positions in which novice guitarists become stuck, resulting in repetitive notes and phrases and limiting the player's range of movement up and down the fretboard.

The diatonic scales have three inherent problems: they are complex, as they consist of seven notes; they contain two half steps, which are difficult turn-arounds for the human voice; and they contain the "devil's interval"—that is, the tritone, or diminished fifth, between the fourth and the seventh degrees of the scale. The seventh degree of the major scale is called the "leading tone," and it desires to resolve itself upward toward the one, or tonic. The fourth is suspended over the third and desires to resolve downward.

For these reasons, all musical cultures around the world have developed pentatonic—that is, five-note—scales that solve these problems in different ways. The first way we'll consider is tritone resolution: by allowing the seventh and fourth scale degrees to resolve to the tonic and third, respectively, we get a scale consisting of five notes in the scale degrees of 1, 2, 3, 5 and 6. This is the major pentatonic scale, and it resolves all three problems. It has five notes, no half steps and no tritone.

A second methodology uses the tonic and the perfects: that is, it keeps the 1, 4 and 5, as these are the three perfect low-ratio intervals. This leaves the 2 and 3, and the 6 and 7. The scale degrees in each of these two pairs are a whole step apart and have a chromatic tone between them: the ♭3 and ♯3. If we combine these chromatic tones with the tonic and perfects, we get a five-note minor pentatonic scale containing the degrees 1, ♭3, 4, 5 and ♯7.

Look at the intervallic differences between the major and minor pentatonic scales and you'll see that they share a formula that is offset for one of the examples. Remember that the formula for the major scale is whole-whole-half, whole-whole-whole-half, or WWH WWHH. The formula for the major pentatonic scale would be WWhm3

Wm3, where m3 represents the interval of a minor third up from the preceding note. The formula for a minor pentatonic scale would be m3WW m3W, where the initial m3 is the minor third of the scale; for example, if the scale is C, then the first m3 would represent E♭.

If we extend these formulas to show the repetition of patterns through two or more octaves, we would get, for a major pentatonic, WWhm3 WWhm3 WWhm3 WWhm3 WWhm3, etc., and, for a minor pentatonic, m3WW m3W m3WW m3W m3WW m3W, etc.

You can see that each minor third is surrounded by one or two whole steps, and that if you start anywhere in these formulas, you can go backward or forward and they turn into the same thing. This means that there are not two separate pentatonic scales that you need to learn but rather only one—you just have to learn it thoroughly, forward and backward.

Applying the concept of "3+2" and "2+3" to the fretboard, FIGURES 1 and 2 illustrate two very useful extended fingering patterns for the pentatonic scale that span nearly three octaves while helping you break free from the confines of the standard, positional, two-notes-per-string box patterns that most guitarists initially learn...and end up getting stuck in. Starting on the note G note on the low E string's third fret, FIGURE 1 is a pattern for the G ma-



RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit [richardlloyd.com](http://richardlloyd.com) and [parasol.com](http://parasol.com).

for pentatonic scale (G A B D E) that has you playing the first three scale degrees—1, 2 and 3—on that string, then moving to the A string and playing scale degrees 4 and 5. You then repeat this sequence an octave higher on the D and G strings, beginning at the fifth fret, then an octave above that on the B and high E strings, starting at the eighth fret. As you can see, using finger slides—ring finger on the way up and index finger on the way down—greatly facilitates the playing of this extended pattern without having to perform any wide, uncomfortable finger stretches. I like to think of this pattern as a pentatonic "tree" that branches across and up and down the fretboard.

Beginning on the same low G note, FIGURE 2 shows a similarly structured tree for the C major pentatonic scale (C D E G A), this one using a "2+3" sequence on adjacent string pairs. In this case, you're starting on the fifth of the scale, G, and playing degrees 5 and 6 then crossing over to the next higher string and playing scale degrees 1, 2 and 3.

In addition, check out my new record, *The Radiant Monkey*, at [parasol.com/labels/parasol/parcd107.asp](http://parasol.com/labels/parasol/parcd107.asp), where you can hear three songs from the new record for free. There you will hear tons of pentatonic and diatonic movements, as well as loads of bends and overbends, double stops and so on. □

FIGURE 1 G major pentatonic scale (circled numbers denote scale degrees)

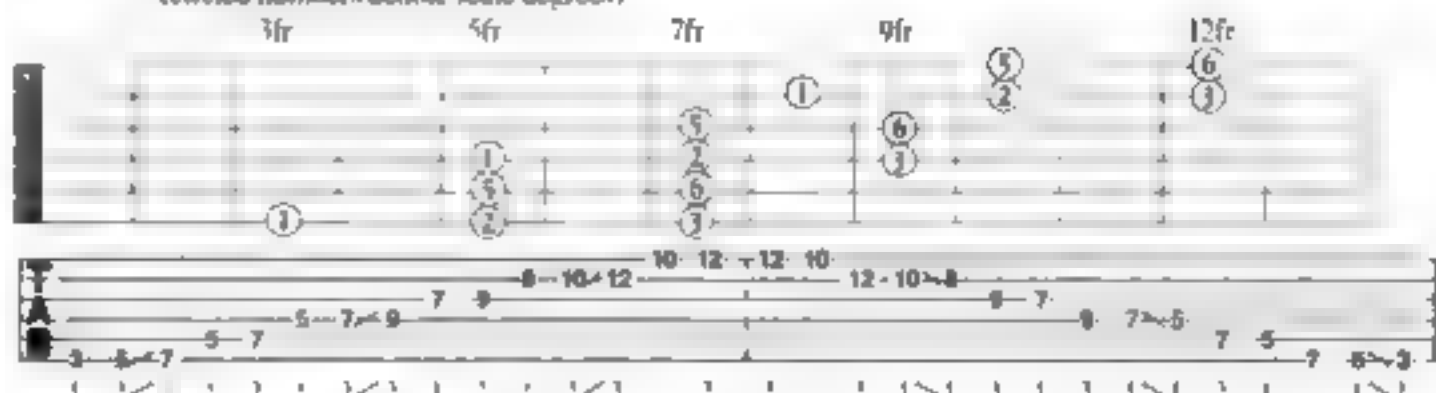
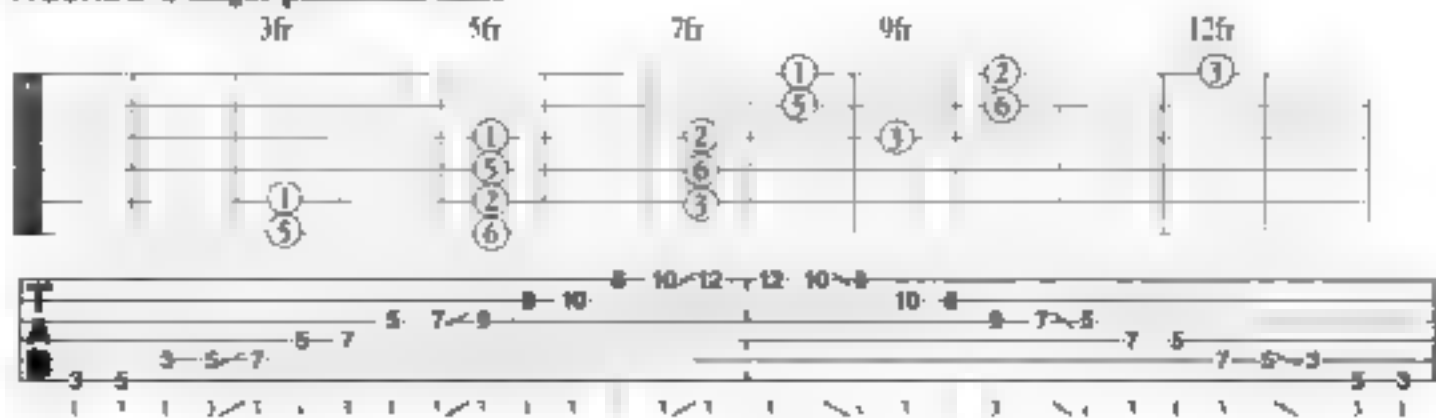


FIGURE 2 C major pentatonic scale





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# RANDY MAN

DRAWING ON THE INFLUENCE OF RANDY RHOADS' TAPPED SOLOS



**A FEW YEARS AGO** I recorded a song called "Tribute for Randy" for my solo CD *Hands Without Shadows*. It's a tribute to Randy Rhoads, and I used his influence on me as a jumping-off

point for some of my own creative ideas. I've seen hundreds of guitar players draw on Randy's incredible fretboard tapping technique to play wild tapped solos. My goal was to do something different, and so I decided it would be cool to reinvent some of Randy's tapped arpeggio ideas as sweep arpeggios.

**FIGURE 1** is an example of this approach: the sweep-arpeggio licks I play here clearly outline a chord progression, which is one bar of F#m, one bar of D, then two beats of E followed by two beats of A. The progression then resolves back to F#m. For the accompaniment, I stay true to "metal" format and stick with root-fifth power chords, letting the melody fill out the major and minor triads.

All of the sweeps in bars 1-3 of this example are picked the same way: I begin in the pickup bar with a downstroke that is dragged across the top three strings, moving from the third string to the first string. This picking technique is commonly referred to as either a *downward sweep* or a *rake*. The first note in bar 1 is picked with an upstroke on the high E string, after which I pull off to the second note and proceed to drag the pick upward across the B string; this technique is commonly referred to as an *upward sweep* or a *reverse rake*. The downward sweep is then repeated on the upbeat of beat one. This picking pattern, with a pull-off, repeats and is then applied to different fretted notes until bar 4, during which the upward and downward sweeps are extended to cover five strings instead of three.

Pay close attention to the fingerings indicated below the tab: for the first arpeggio shape, F#m, the index finger jumps back and forth between the sixth and fifth frets; for the next two shapes, D and E, the middle finger is used to fret both the G and B strings at the same fret, and I use the fingertip "rolling" technique detailed in last month's column in order to move cleanly between the two notes and prevent them from bleeding

**FIGURE 1**

4 = 132

Ch. 1 TAB

F#5

D5

Ch. 2 TAB

Rhy. Fig. 1

\*repeat previous beat

E5

A5

F#5

end Rhy. Fig. 1

**FIGURE 2**

4 = 132

Ch. 2 plays Rhy. Fig. 1

F#m

D5

Ch. 1 TAB

E5

A

F#m

into each other. In bar 4, all four fret-hand fingers are used. Notice that the descending phrase begins with a pull-off and the ascending phrase begins with a hammer-on, which produces a very clean, smooth sound.

**FIGURE 2** offers another example of how sweep arpeggios may be applied to

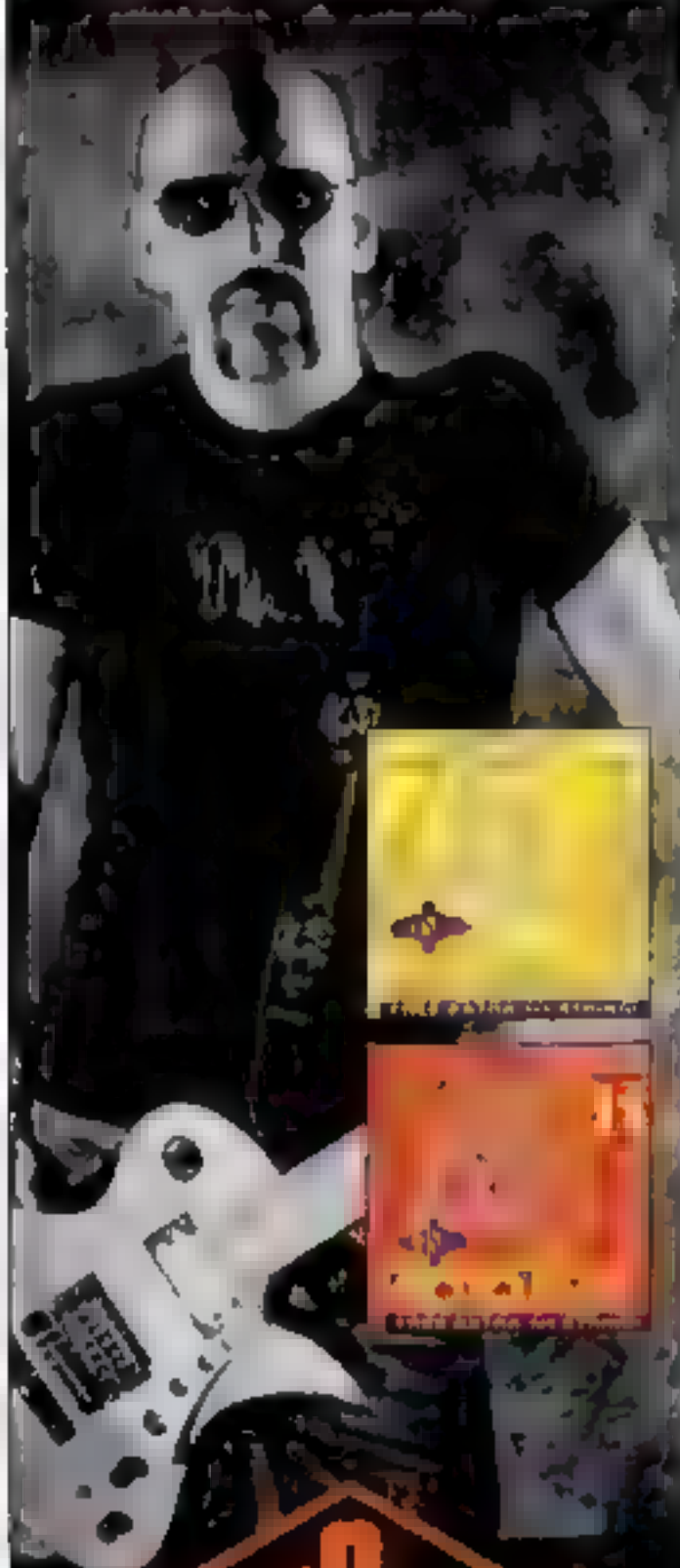
this same chord progression, in this case with higher inversions. After you have mastered these examples, try moving onto other inversions of these arpeggio shapes. You can also cook up some of your own sweep arpeggio solos and play them in this style over similar chord progressions of your own design. □

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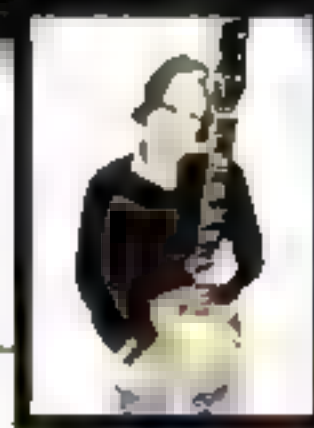
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# HANDPICKED

COMBINING PICKING TECHNIQUES FOR RHYTHM AND LEAD PLAYING



**THIS MONTH I'D LIKE** to talk about some of the right-hand techniques I use when playing rhythm and lead, why I use them and how I switch from one technique to another.

No matter what song I'm playing, I like to integrate fingerpicking into my pick attack as much as possible. To my ears, I get a better tone for chords when picking the strings with my fingers as opposed to using a pick exclusively. **FIGURE 1** is an arpeggiated chord, figure along the lines of what I play during the verse section of my heavily improvised interpretation of Warren Haynes' great slow blues tune "If Heartaches Were Nickels," which is featured on my albums *New Day Yesterday* and *New Day Yesterday Live*. I perform the rhythm guitar parts either fingerstyle or with pick and fingers (a technique known as *hybrid picking*). For the guitar solo, generally speaking, I begin with fingerpicking and segue to flatpicking as I build up the intensity and speed.

While holding the pick in the crook of the first joint of my index finger, I pick the strings with my bare thumb and middle and ring fingers. I arpeggiate each chord by picking the notes individually and in succession, starting from the lower strings and moving to the higher strings.

If I were to play this verse rhythm part with a pick, I would get a different texture with a more strident note attack. For me, picking with the fingers results in a much more expressive sound; using the thumb on the low strings creates a very warm and round tone, and pulling up slightly on the higher strings when picking them with the middle and ring fingers results in a brighter articulation with greater presence. The overall vibe of thumb and fingers is more soulful, which results in the notes having greater meaning, musically speaking.

When I start my improvised solo on this tune, I usually begin by employing this same fingerpicking technique. I switch to using the pick before moving into "full-shred" mode, as my fingerpicking technique proves to be somewhat inadequate for the faster licks and runs. **FIGURE 2** is an improvised solo along the lines of what I play on this song. I begin with fingerpicking, starting with the pickup bar through the first half of bar 3. I pick all of the phrases exclusively with the fingers, from that point through the

very end of bar 8, I use the pick, after which I switch back to fingerpicking to finish the solo. All of the phrases in this example are based primarily on the A minor blues scale (A C D E<sup>♭</sup> E G) or the A Dorian mode (A B C D E F<sup>♯</sup> G).

My use of fingerpicking in bars 1-3 of **FIGURE 2** results in an aggressive note attack, as I pick hard with the thumb and middle finger. When switching to the pick, I begin by picking lightly in order to get a soft, round tone, but then quickly switch to a stronger, more forceful pick attack, which provides a

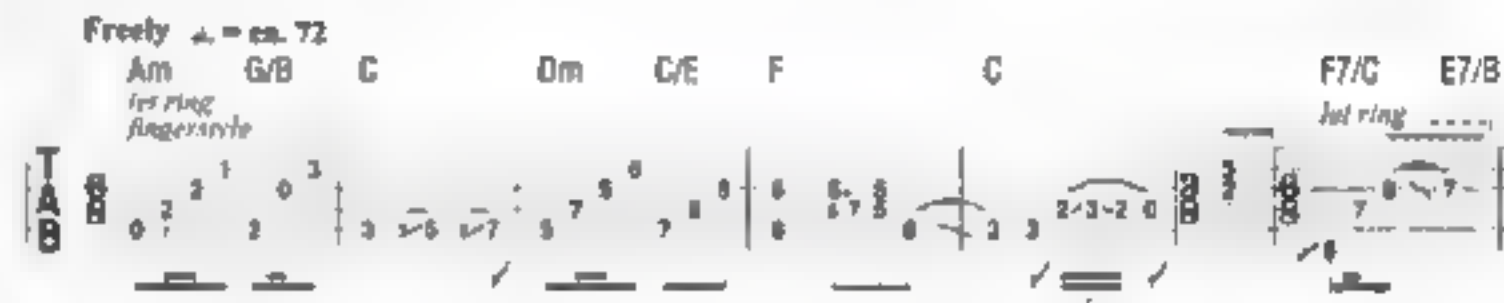
brighter, clearer tone.

So, as demonstrated here, I like to switch between the two techniques and make those decisions based on the type of texture I'm going for at any given moment. Using these different picking techniques is especially useful to me when playing a slow blues because of the increased range of expression that can be achieved. My pick of choice is a Dunlop Jazz III, which is smaller than a standard-sized pick, and one of the reasons I prefer it is that it's easier to tuck away when switching to fingerpicking. ▮

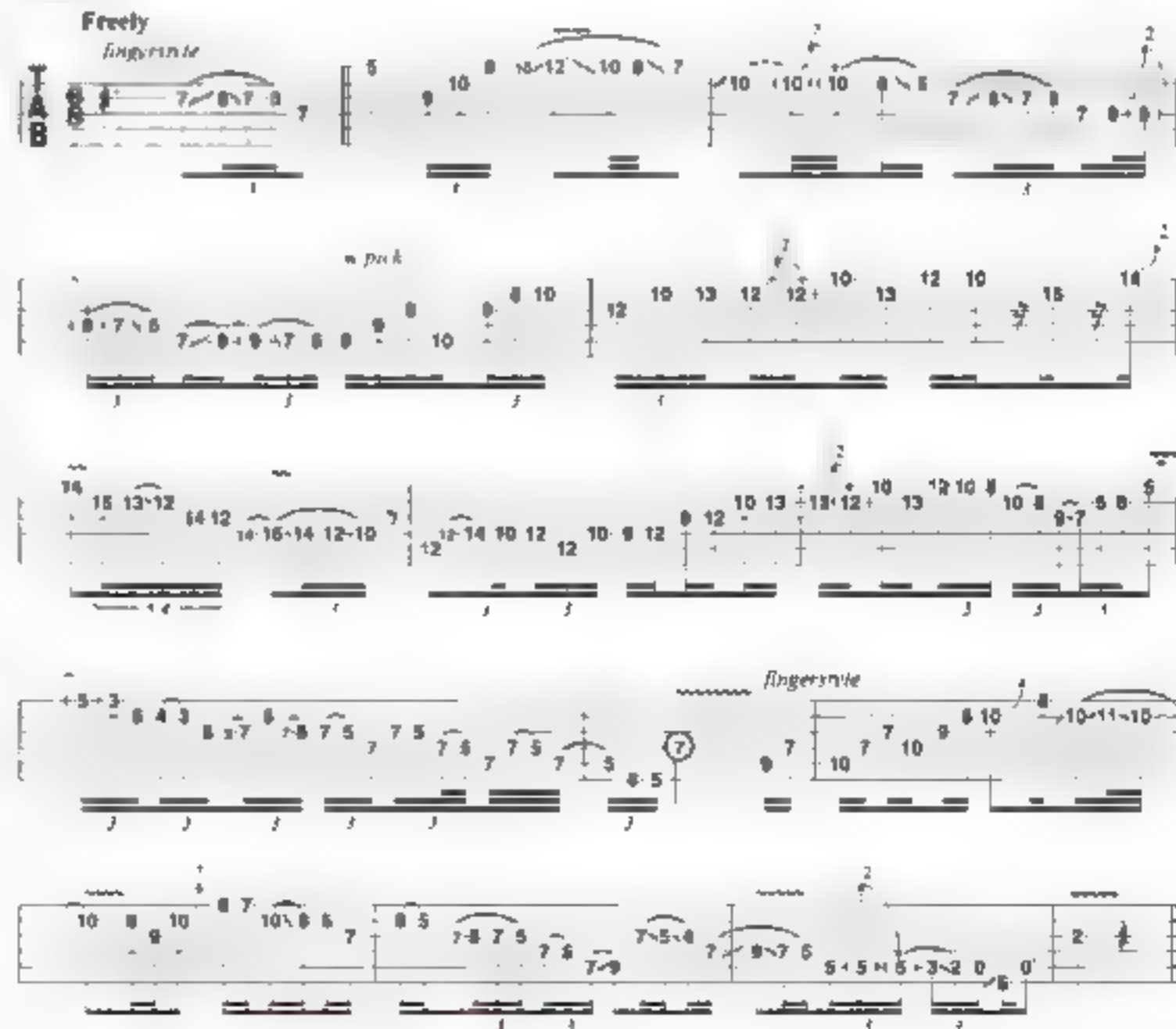
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**JOE BONAMASSA** is an American blues guitarist and singer whose playing styles cover the gamut from blues rock to country to Delta blues. His latest album, *Sine Car*, debuted at No. 1 on Billboard's Blues chart. Visit his web site at [bonamassa.com](http://bonamassa.com).

**FIGURE 1**



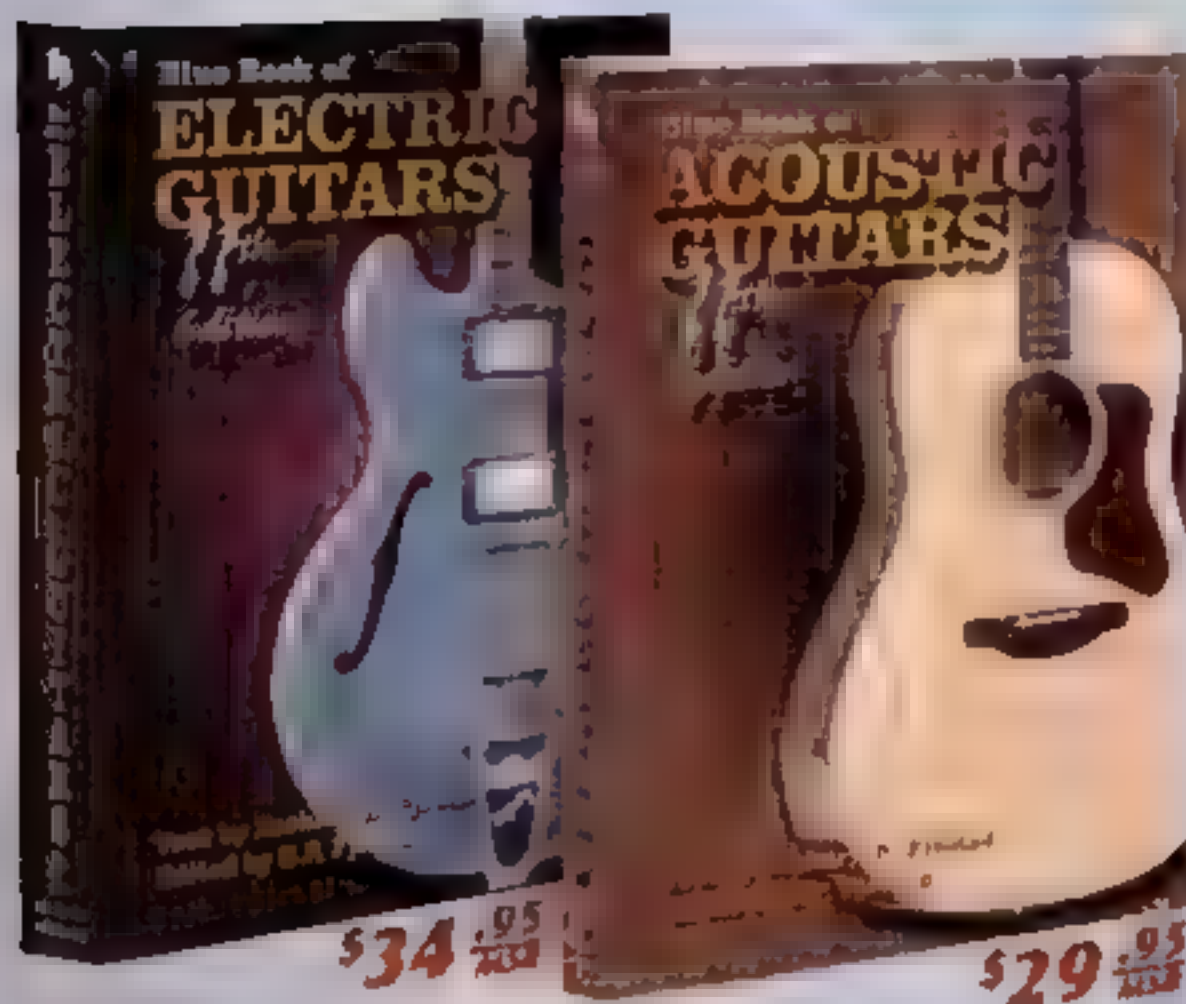
**FIGURE 2**





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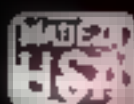
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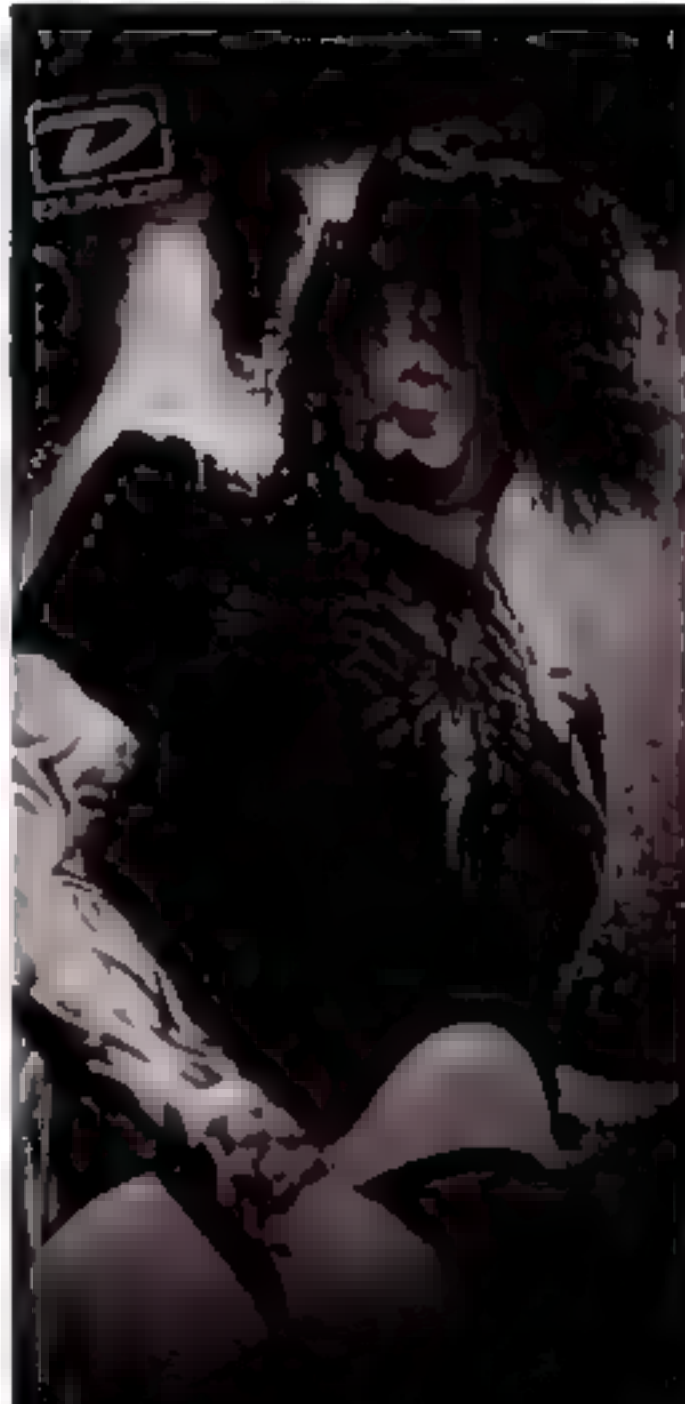
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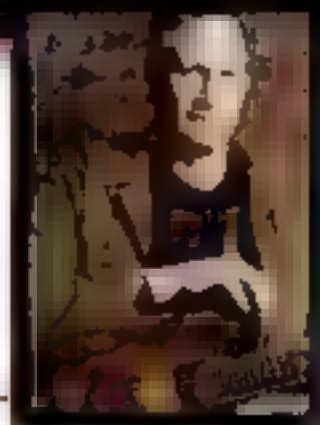


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# FRESH HARMONY

## HOW TO USE INTERVAL STACKS TO CREATE COOL AND UNUSUAL CHORD VOICINGS FROM COMMON SCALES



THIS MONTH I'D LIKE to show you a neat way to create beautifully unusual, exotic-sounding chord voicings by applying a "stacked" interval structure to common scales. All of the

chords in this lesson are played on the first four strings and are constructed by joining, or stacking, three interval types—a fourth, on the D and G strings; a second, on the G and B; and a sixth, on the B and high E—while staying within the scale.

FIGURE 1 presents a set of interesting chord voicings generated by applying this interval stack formula to the familiar C major scale (C D E F G A B) and walking up the scale on each string. Each chord is comprised of four different notes, the bottom two of which are

“

**PLAY EACH VOICING USING THE INDICATED FINGERING, AND EASE INTO EACH GRIP.**

either a perfect or augmented fourth apart, while the middle two notes are clustered close together, either a major or minor second apart, and the top two are spaced much further apart, either a major or minor sixth. This combination of "tightness" in the middle and "openness" on the top lends each voicing an intriguing, jagged quality and texture.

Beginning in the lowest possible position, our first chord is built from the E note at the second fret on the D string. Above that we have A, a perfect fourth higher, then B, a whole step above, and finally G, a minor sixth above that. In every succeeding chord in FIGURE 1, each note moves up either a half step or a whole step to the next scale degree, staying within the C major scale.

It's worth mentioning that as these chords are not constructed using the traditional stacked-thirds approach, they do not have simple, familiar names. I think of these voicings as intervallic structures that live in C major, with all of the key's relative modal possibilities and applications. For example, you can use all chord structures in FIGURE 1 when comping on a Dm7 tonality in the

D Dorian mode, since all of the notes are also native to D Dorian, which is comprised of the same seven notes as the C major scale. The same thinking would apply to a G7 tonality in the G Mixolydian mode, the fifth mode of C major. Explore all of the modes in each scale. You'll enjoy the fresh sounds of these voicings right away, due to the fact that they're not the stock chord stacks you're accustomed to hearing.

Take extra care to play each voicing using the indicated fingering and to ease into each grip; there are quite a few wide stretches involved that demand flexibility in the fretting hand and will take some getting used to. Keeping your thumb anchored on the back of the neck will serve to align and "elongate" your fingers so that you can make the necessary reaches. You'll notice that for certain chords the middle finger (2) frets both the D and G strings. This "shared fingertip fretting" technique is easier to do if, like me, you have fairly wide "paws" and if your guitar's neck isn't unusually wide. If you're having trouble holding down two strings with one fingertip, you may instead fret the strings with the 2-3-1-4 fingering (low to high) used for some of the other chords.

One good way to hear these chords in their proper applications is to have a bass player pedal any note of the C ma-

**VIC JURIS** is a world-renowned performer, composer and educator and an in-demand sideman who has collaborated with many of the biggest names in jazz. For more info, check out [vicjuris.com](http://vicjuris.com).

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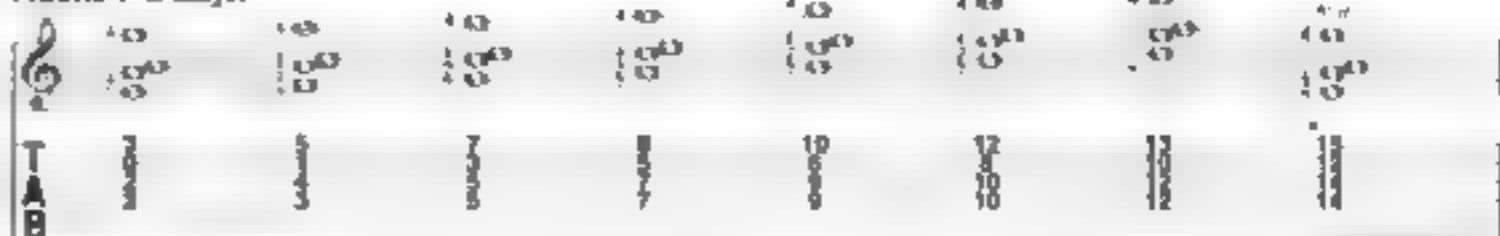
for scale as you play through the seven voicings. Every time the pedaled bass note changes, you will automatically be comping in that note's relative mode and will hear the appropriate tonal center. You could also tune your fifth or sixth string to any note of the scale and let it drone as you strum chords.

FIGURE 2 illustrates the same process applied to the C melodic minor scale (C D E<sup>b</sup> F G A B) for which we flat every E note. This scale generates a whole new set of modes and voicings. If your bass player pedals a B note while you play FIGURE 2, you will be comping in a musically tense and dramatic B7 altered dominant tonality (using the B diminished whole-tone scale: B C D E<sup>b</sup> F G A), which yearns to resolve to E major or E minor.

FIGURE 3 presents the set of voicings generated by applying the same process to the C harmonic minor scale (C D E<sup>b</sup> F G A<sup>b</sup> B). These voicings have a very pianistic, Bill Evans-like quality.

Some great guitarists who craft brilliant intervallic chord inventions are Mick Goodrick, Allan Holdsworth, Brad Shepik and Wayne Krantz. In addition, my book *Modern Chords* (Mel Bay Publications) explores many examples of, as well as provides insightful theoretical information for, these kinds of interval structures. □

FIGURE 1 C major



\*first hand played one octave higher

FIGURE 2 C melodic minor

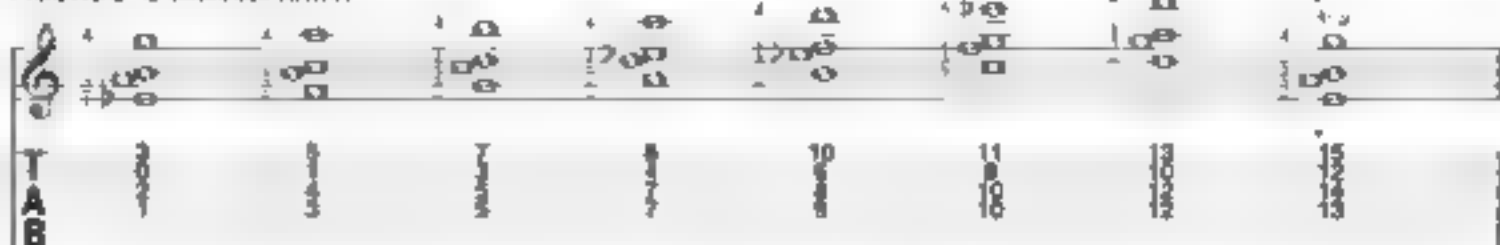
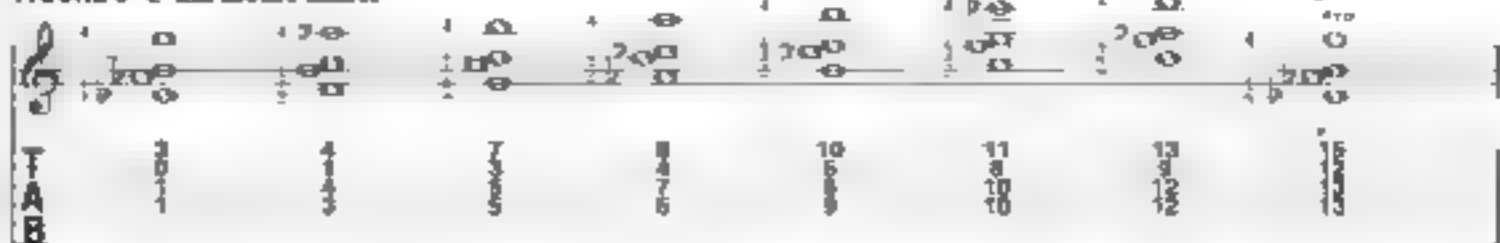


FIGURE 3 C harmonic minor







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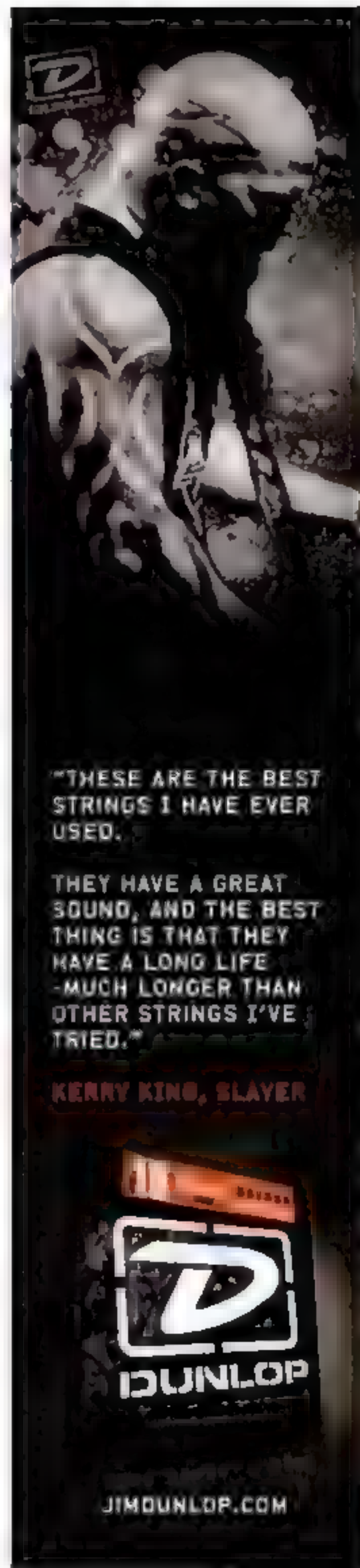
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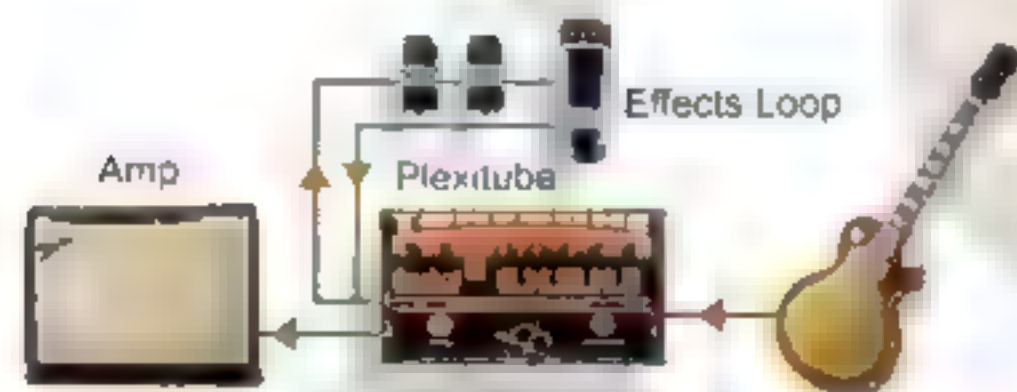


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# PEDAL TONES

UNIFYING YOUR SOLOING LICKS WITH A SINGLE NOTE



**PEDAL TONES**—NOTES that are sustained or continuously repeated—have been around since J.S. Bach first put pen to parchment, but they're not found exclusively in the classical realm. Guitarists spanning the worlds of rock, blues, jazz and country often rely on pedal tones to reinforce their solos and riffs. If you're looking for some cool new tools to help you construct stronger, more cohesive solos, check out the power of pedal-tone concepts.

## PEDAL-TONE EXAMPLES

Let's get started with a riff-oriented example in the style of hard rock rhythm masters such as Pete Townshend, Jimmy Page and Eddie Van Halen. The pedal tone in **FIGURE 1** is played on the open A string in the form of a driving eighth-note rhythm that reinforces a series of diad figures (two-note groupings) derived from the A Dorian mode (A B C D E F# G). Employ an all-downstroke pick attack here and apply slight palm muting to the A string. **FIGURE 2** is basically the antithesis of **FIGURE 1**; here, the diads take on the pedal-tone role, while single-note lines underneath the diads supply the melody. While also riff oriented, this musical passage is in a Latin jazz, rather than a hard rock, vein. Try playing it fingerstyle: pick the notes on the D string with your thumb, and use your first and second fingers to pick the diads on the G and B strings.

Hot country pickers such as Albert Lee, Danny Gatton, Jerry Donahue, Brent Mason and Brad Paisley have often pumped up their solos with pedal-tone jacks. **FIGURE 3a** offers a classic riff built upon sixth intervals and propelled by hammer-ons from the open D string. The lick is based on the D Mixolydian mode (D E F# G A B C), with a couple of chromatic passing tones added for good measure. It's played as staggered diads along the D and B strings. This lick is best performed with hybrid (pick and fingers) picking. Pick each open D note with a downstroke, then "snap" the notes on the B string with your middle finger. **FIGURE 3b** also used the D Mixolydian mode but incorporates thirds instead of sixths and

pull-offs instead of hammer-ons. The pedal-tone concept here is twofold: the primary pedal tone results from the open D string, and the fretted diads are pulled off to the open G and B strings, creat-

**ON DISC**

ing a secondary pedal point foundation. Again, use hybrid picking: pick the G and B strings with your middle and ring fingers, respectively, and attack the D string with your pick.

**FIGURE 1**

$\text{♩} = 132$   
Am  
palm-mute open A string throughout



**FIGURE 2**

$\text{♩} = 164$   
Dm7 G7 Cmaj7  
fingerstyle



**FIGURE 3a**

$\text{♩} = 220$   
D7  
w/pick and fingers



**FIGURE 3b**

$\text{♩} = 220$   
D7  
w/pick and fingers



**FIGURE 4a**

$\text{♩} = 152$   
Em



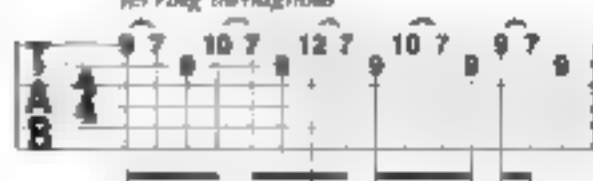
**FIGURE 4b**

$\text{♩} = 92$  (♩♩♩♩ = ♩♩♩♩)  
Cm7



**FIGURE 5a**

$\text{♩} = 132$   
E7  
let ring throughout



**FIGURE 5b**

$\text{♩} = 176$   
E7





The next two examples are inspired by organ players such as jazz icon Jimmy Smith and Deep Purple's Jon Lord. **FIGURE 4a** is a hard rock motif that features a steady 16th-note, low E-string pedal that supports an E minor blues scale (E G A B $\flat$  B D) melody, the notes from which appear on each downbeat. Use alternate (down-up) picking for this example, substituting the indicated pull-offs for upstrokes. **FIGURE 4b** is a bluesy lick set against a hip-hop (16th-note shuffle) groove. Crafted from the C minor blues scale (C E $\flat$  F G $\flat$  G B $\flat$ ), it's based on a C pedal tone played at the third fret on the A string. Make sure you swing those 16th notes.

**FIGURES 5a** and **5b** are classic blues rock moves, the likes of which you'll hear in vintage Led Zeppelin ("Dazed and Confused") and Lynyrd Skynyrd ("Freebird") songs. Set against an E7 chord, both examples are drawn from the E Mixolydian mode (E F $\sharp$  G $\sharp$  A B C $\sharp$  D) and are rooted to a G $\sharp$  pedal tone played at the ninth fret on the B string.

## THE SOLO

For this month's featured solo (**FIGURE 6**) we're going country. An uptempo barnburner (220 beats per minute!), it's 22 bars long and follows a progression loosely based on I-IV-V (E7-A7-B7) blues changes in E. If you're using a Strat-style guitar, switch to the bridge/middle pickup setting, plug into a combo amp with the tone controls set to around 6 or 7 and push the gain stage of the amp with a compression pedal. For maximum country twang, use an aggressive hybrid-picking attack throughout.

The solo opens in the first four bars with a pair of phrases carved from the E Mixolydian/blues hybrid scale (a composite scale made up of E Mixolydian and E minor blues scales); the unifying thread that runs through both licks is the low E pedal tone. Bars 5 and 6 move to the IV chord (A7), where an open A string pedal serves as the launching pad for a variety of diads that complement the A7 chord tones (A, C $\sharp$ , E and G). The fancy fretwork over the I chord (E7) in bars 7 and 8 revolves around a B pedal tone at the ninth fret on the D string. (Side note: catalog this lick for future use in other keys. Once you get the fingering down, it can be a lifesaver when doing battle within the blistering tempos of hot country.) The B7 phrase in bars 9 and 10 is pure bluegrass, and though it has little to do with pedal-tone usage, it sure sounds cool. Bar 11 features a variation on the phrase introduced in bar 3, and a chromatic run in measure 12 provides a neat segue to the second

**FIGURE 6**

Figure 6 shows a 22-bar guitar solo in E major. The tempo is 220 bpm. The solo is written in standard notation with tablature. It includes various techniques such as bends, slides, and hybrid picking. The solo is divided into four measures per bar, with a total of 22 bars. The notation includes fret numbers, pick-up/drop-off symbols, and chord changes.

Los Angeles-based guitarist **TOM KOLB** has performed more than 6,000 gigs worldwide and is a veteran recording and session guitarist. He also maintains a busy teaching and writing career. An instructor at Musicians Institute (G.I.T.) since 1989, he has authored numerous books and articles and is the featured artist on a wide variety of instructional videos. You can contact Tom at [tomkolb.com](mailto:tomkolb.com).

half of the solo.

Bar 13 hosts a cycled lick founded on a pedal point diad consisting of the notes A and C $\sharp$ . This kicks off an extended "climb" phrase comprised of an ascending series of thirds taken first from the A Mixolydian mode (bars 13 and 14) and then E Mixolydian (bars 15 and 16), all prefaced by strategically placed D-string slides. This is arguably the trickiest part of the solo, so take it slow at first and observe carefully the fret-hand fingerings indicated below the tablature.

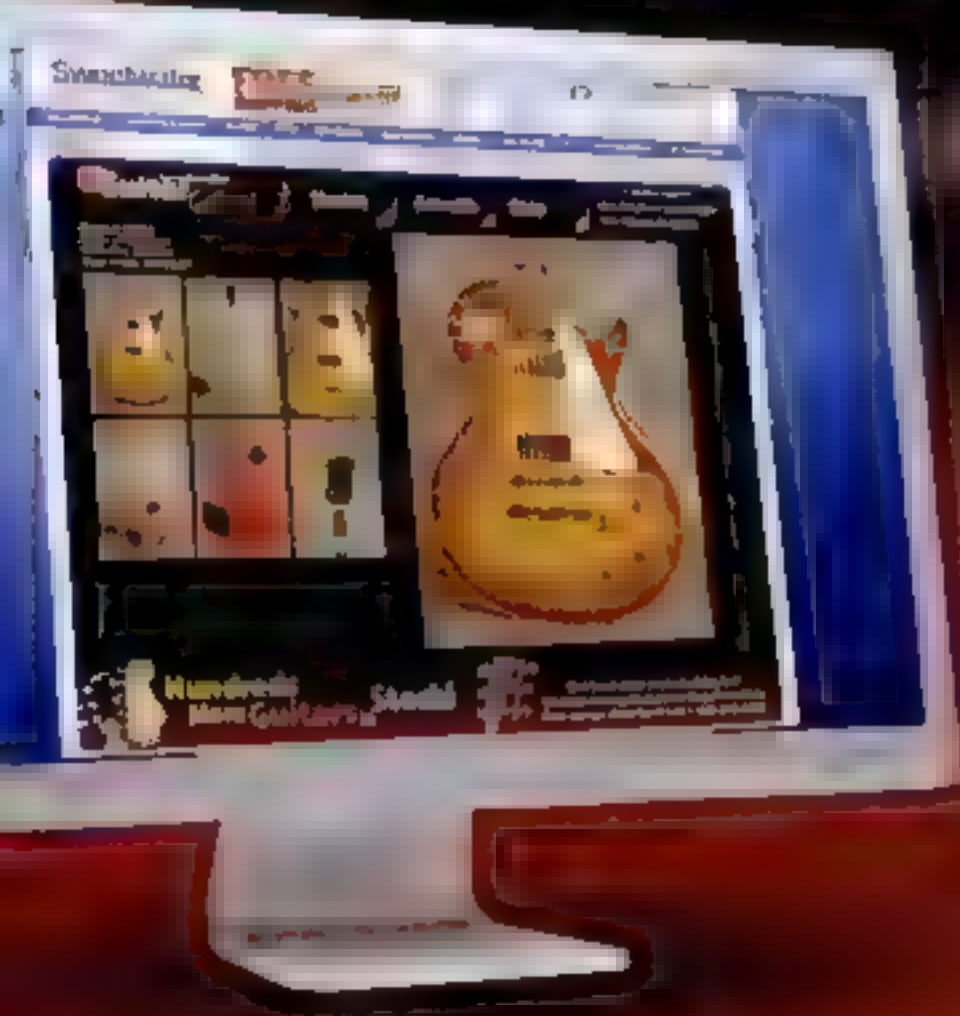
Bars 17 and 18 illustrate a pair of countrified pedal-tone licks similar in composition to the blues-rock ex-

ample in **FIGURE 5a**. Bar 19 heralds the beginning of the stop-time outro section (the band stops playing while the soloist continues), where a pair of bookmatched, pedal steel-style licks kick things off. The riff in bar 19 is set against an E7 chord, while its counterpart in bar 20 is crafted for A7. Both licks include a bend held on one string while unbent notes on other strings are played; be careful not to let the bent note in each bar "sag" (go flat) while fretting and picking the other notes. The closing measures (21 and 22) feature an extended variation on the B7 pedal-tone lick from bar 17. ■



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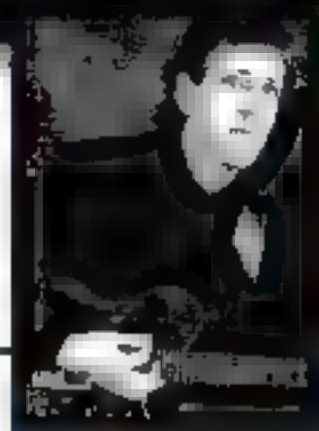
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## THE EIGHT-BAR BLUES PROGRESSION

**FIGURE 3** illustrates a two-chorus solo over this progression that displays two different approaches: in the first chorus, the solo is built entirely from the minor pentatonic scale of the key of G (G B $\flat$  C D F). The phrases are organized around the root of each chord, tying the solo to the harmony while keeping it grounded in the down-home sound of the blues. The second chorus expands into “blue arpeggios” (see GW Holiday 2007), extending the phrases melodically to include other chord tones (the third, fifth and seventh) and using techniques like bending, sliding and so on to bring it all back home. Learning to “think chords” on an eight-bar is good preparation for handling more harmonically sophisticated blues-based progressions. 

**ON  
DISC**

**KEITH WYATT** teaches blues guitar at Musicians Institute, in Hollywood, California. He performs with the *Blues Masters* and has written books on blues- and guitar-related subjects.

### Medium Shuffle

Let's check...



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# CHOICE FOR VOICE



**CHOOSING MONITORS FOR** your band's PA system is one of the most important equipment decisions you'll have to make. It's also among the most difficult. The subject is weighty

because the monitors will have a huge impact on what you and your band think of your sound. Choose a cheap or poorly performing set of speakers, and you'll never like what you hear.

Likewise, choosing a pair of monitors is difficult because you can never test them in a real-world situation prior to making your purchase. What's more, you'll have to need to consider such factors as speaker configuration (the number, size and type of the drivers within the enclosure) and ohm rating. If you've already purchased a mixer with a power amp, you'll want to make sure you buy a passive set of monitors that can handle the power of your existing setup. If your mixer has no power amp, you'll need to purchase either active (powered) speakers or speakers and a power amp. Obviously, there is quite a bit to consider.

This month, I'll review the particulars of monitors and simplify the decision-making process for you.

## THE SIZE OF IT

The enclosure's size and the speaker within the enclosure influence its ability to reproduce low-midrange and bass frequencies. All things being equal, larger speakers move more air and therefore offer better bass response. In addition, small speakers with well-designed ports—chambers that pass air to and from the cabinet—can deliver plenty of low end. But in a rehearsal situation, the most important question might not be how much bass but how little.

Why would you want less bass? If you're only making vocals and acoustic guitar, extended bass response can cause problems, such as low-end rumble and resonant feedback. You can tame these evils easily enough with an equalizer (by rolling off signals below, say, 120Hz), but unless you plan on putting an instrument such as keyboards, bass or kick drum through the PA, why spend for a set of 15-inch bass-kicking speakers when 12- or even 10-inch speakers will work just fine?

## POWERED OR UNPOWERED?

The next important consideration



is whether to go with conventional unpowered passive speakers or with the increasingly popular active-powered system. Both options are available in a range of sizes.

Although passive speaker and power amps are typically purchased separately, you should think of them as one system, as well-matched components will work and sound better. An example of a poorly matched system is speakers with a much higher power rating than the amplifier. While this setup ensures the speakers will never be blown out by the amplifier, it also ensures that they will never be pushed to their optimum performance level. It is much better to choose speakers and a power amp that have similar power characteristics and are more than powerful enough for your requirements, thereby ensuring you have plenty of headroom for clean sound.

One area where the speakers and amp should match is impedance (expressed in ohms). An amp rated for 400 watts at four ohms will be less powerful feeding an eight-ohm speaker load and can be damaged when connected to speakers rated for a two-ohm load. Many amps offer switchable impedance, which is a great option if you think you'll be using the amp with more than one set of speakers.

Most power amps operate in mono and stereo modes,

**EMILE MENASHÉ** is a guitarist, composer, journalist, and author. He is editor-in-chief of *In Tune Monthly* and *OK! 100* and author of *How to Acoustic* (with Corrado and McGraw-Hill) and *The Guitarist's Guide* (Hal Leonard). Emile has written music for documentaries, including *Amazing Grace* and *God: Open Hand*.

**“IN A REHEARSAL SITUATION, THE MOST IMPORTANT QUESTION MIGHT NOT BE HOW MUCH BASS BUT HOW LITTLE.”**

Peavey BR 10 monitors (top); JBL JRX115 (below)



with mono, or bridged, mode offering twice as much power as stereo. For rehearsal, you may opt for the former bridging the amp's two channels to send a higher-powered mono signal to the speakers. Again, be sure the impedance in this mode matches the total load of all the speakers connected to the amp.

## HOW MUCH POWER?

While you can get away with less than 200 watts per channel for rehearsal, an increase in wattage means more headroom and, therefore, a system that can better handle percussive signals, like drums. If you're using a larger format mixer that will be delivering not only vocals but keyboards and even drums, consider an amp with at least 350 watts per channel; you're unlikely to need more than 1,000 watts.

Power amps don't have a lot of controls—there's often nothing more than a volume knob for each channel—but some models do have extras, such as built-in limiting (to protect speakers), multiple or switchable inputs that can accommodate mixers with pro (+4dB level) and semi-pro (-10dB) signals, switchable impedance and more. One other factor to consider is that high-wattage power amps tend to have cooling fans to protect their circuitry. These can be loud and may introduce unwanted noise if the recordings you make in the rehearsal room are intended for more critical listening.

With regard to speakers, you'll find plenty of options with driver size and power handling. Compact speakers

might be a good choice for a small "vocal only" system and some candidates include the 10-inch two-way Yamaha BR 10 (\$249) and Peavey BR 10 (\$199.99) and the eight-inch two-way Nady MC 8 (\$129.95). For 12- and 15-inch speakers, consider the JBL JRX115 (\$379), Peavey PV 115 (\$269.99), Yamaha BR 15 (\$329) Nady PTS15 (\$179.95) and many others. Yes, there are larger systems out there, speakers with 18-inch woofers, or systems with separate subwoofers, but unless you're committed to spleen-bursting low end, they don't make much sense for a rehearsal system. □





# PERFORMANCE BY DESIGN

PRX512M

PRX516

PRX525

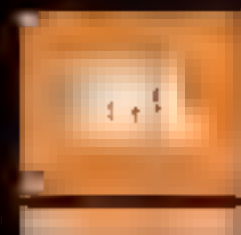
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# CLASSICAL POP

A PICK-STYLE SOLO GUITAR ARRANGEMENT OF MOZART'S FAMOUS "EINE KLEINE NACHTMUSIK"

ON  
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**THIS MONTH I PRESENT** an excerpt from my solo guitar arrangement of the famous first movement (Allegro) of Wolfgang Amadeus Mozart's composition "Eine Kleine Nachtmusik" ("A Little Bit of Night Music" in German). The complete tab (four pages) may be viewed and downloaded for free at [guitarworld.com/mozart](http://guitarworld.com/mozart), and a video lesson featuring yours truly performing the entire piece appears on this month's CD-ROM.

Written in 1787, "Eine Kleine" is an upbeat, light-hearted instrumental gem with a bouncy and very sing-able melody. Mozart originally penned the piece for two violins, viola and cello, and arrangers have over the years adapted it for the repertoire of a full string orchestra. My arrangement of "Eine Kleine" is a simplified condensation of the piece that captures its essential melodic, harmonic and rhythmic elements. The piece is performed with a pick and doesn't require the use of a nylon-string guitar and classical fingerpicking technique. The techniques you will need to use are standard rock guitar-playing fare—a few arpeggio sweeps, some hammer-ons, pull-offs, trills and tremolo picking, and a lot of palm muting and hybrid picking (pick and fingers). These techniques require no more than an intermediate skill level, and none of the chord shapes are difficult to form. As is always the case, proceeding at a slow tempo will make the arrangement considerably easier to play. Once you memorize it, you can increase the tempo and attempt to approach that of the original string quartet arrangement, which is a moderately brisk 120 beats per minute.

When executing the chord sweeps in bars 1, 3 and 5, palm mute the swept grace notes and let go of each one as soon as you pick it to keep it from ringing into the next note. When performing the finger vibratos, quickly and repeatedly bend the string in toward the middle strings. Try to

make the movement come from the wrist, and keep the thumb stationary on the back of the neck without shaking the whole guitar.

**Jimmy Brown** has been a veteran sideman, solo performer and private guitar teacher in the NY-NJ-Pa. area. A "formally trained ear player," Jimmy leads dual lives, writing and editing lessons and transcriptions by day and playing for wedding cake and tips by night.

Be sure to palm mute wherever indicated and to hammer-on firmly. When pulling off, pull the string in toward your palm before letting it go. ▮

## "Eine Kleine Nachtmusik" (bars 1-27)

G ramped hammer, D7

Asympt. Flurry  
support and target  
P.M.  
P.M.

1

Adapted to rep. guitar

G D7 G

P.M. P.M. = ① and ④

5

D7 G D G D G D G

9

C D7 Em Am D7

Dynamic string

11

G D G C D7 Em

14

Am D7 G P.M. = ④

17

G CG D7/G G DG G A7/G D A7 D A7

20

D A D A D A

24

repeat previous bar



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## "LITTLE WING" JIMI HENDRIX

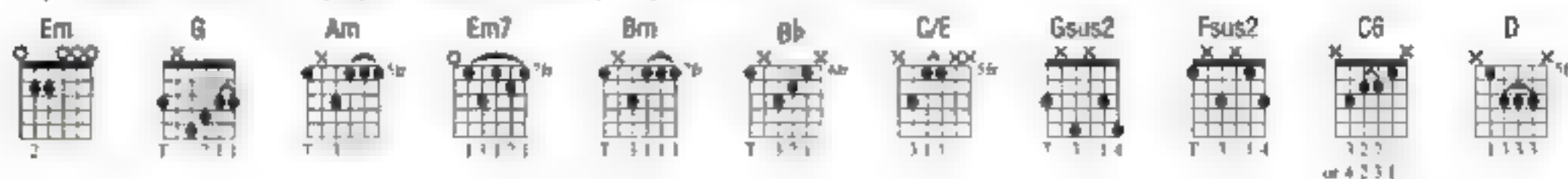
As heard on **AXIS: BOLD AS LOVE** (MCA)

Words and Music by **Jimi Hendrix** • Transcribed by **Andy Aledort**

Guitars are tuned down one half step (low to high, E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).

Bass tuning, low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

All pitches sound in the key of E $\flat$  minor, one half step lower than written.



### A Intro (0:00)

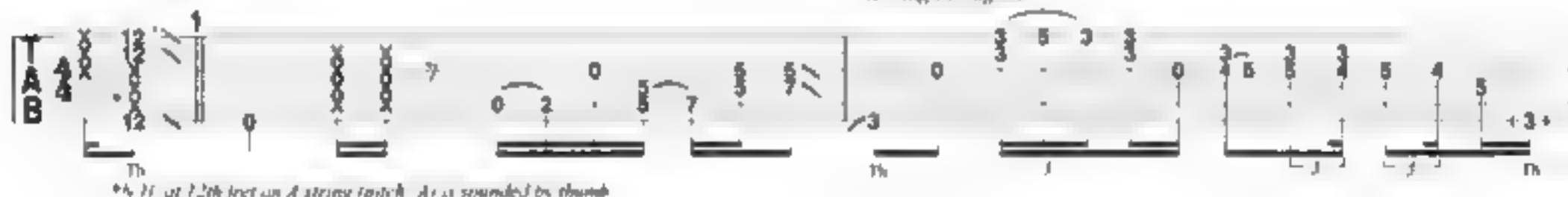
Slowly  $\text{♩} = 70$

N.C.(Em)

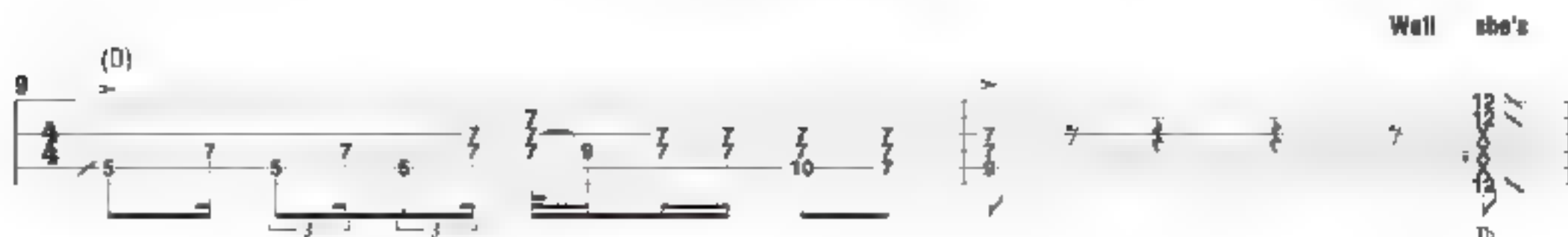
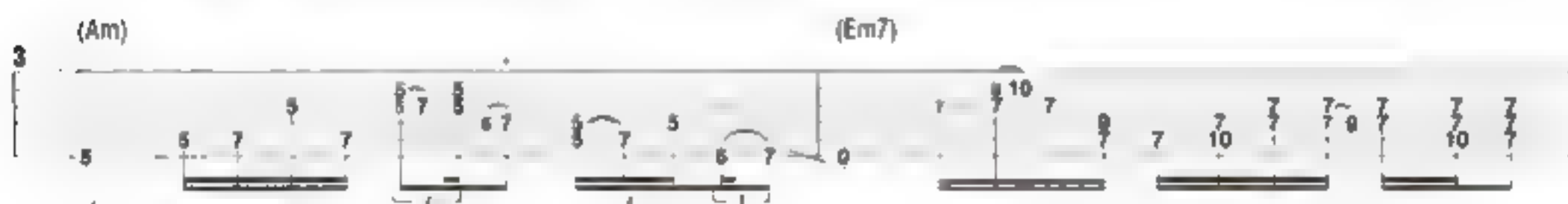
Str. 1 (elec. w/dirty tone)

(G)

let ring throughout



\*A 11 at 12th fret on A string (pitch A $\flat$  is sounded by thumb)



Well she's



**B** 1st Verse (0:35)

walkin'

Em

through the clouds

G

with a circus mind

Am

that's running

11 Oz 1 P.M. -----

Bass is muted

'round

Em7

butterflies and zebras

Bm

and moonbeams

Bb

14

and a fairy

Am

C/E

takes

G

that's all she ever thinks about

F#m2

16

ridin' with the wind

C

D

When I'm

18



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with a

she comes to me

thousand  
A/T

**Keywords:**

show

610

 Springertree  
Erm2

**"We're all right"**

show

11-01-2000

It's all right

**Take anything**

**VON**

want

Bm

Bb

Am

CE

from

100

## Archives

G

Gslus2

## Fgus2

C5

[illegible]



anything"

D

29

### D Guitar Solo/Outro (1:40)

Em

Gtr 2 (elec. w/light dist.)

Fly on little wing

G

31

Am

Em7

(elec. w/light dist.)

33

Bm

Bb

Am

C

D/F#

35



# "LITTLE WING"

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**G** *let ring* **F#sus2** **C**

37

**D**

39

**Em** **G**

41

**A/m** **Em7** *fade out*

43

The image displays the guitar tablature for the song "Little Wing" by Jimi Hendrix. It is organized into systems, each corresponding to a specific measure or group of measures. The tablature is written for a standard six-string guitar in 4/4 time. The key signature has one sharp (F#), and the tempo is marked as "moderate". The piece is in the key of D major. The tablature includes various musical notations such as fret numbers, accidentals, and dynamic markings. The first system (measures 37-40) features a G major chord, a D major chord, and a C major chord. The second system (measures 41-44) features an E minor chord, a G major chord, and an A minor chord. The third system (measures 45-48) features an E minor 7 chord and a final fade-out. The tablature is presented in a clear, easy-to-read format, with the guitar neck diagram showing the fretboard and strings. The fret numbers are placed on the lines representing the strings, and the accidentals are placed above the fret numbers. The dynamic markings are placed below the guitar neck diagram. The piece is a classic example of Hendrix's blues-influenced rock style, featuring a simple, melodic line and a strong harmonic foundation.



# Dave Mustaine

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Photography: J.M. Brown

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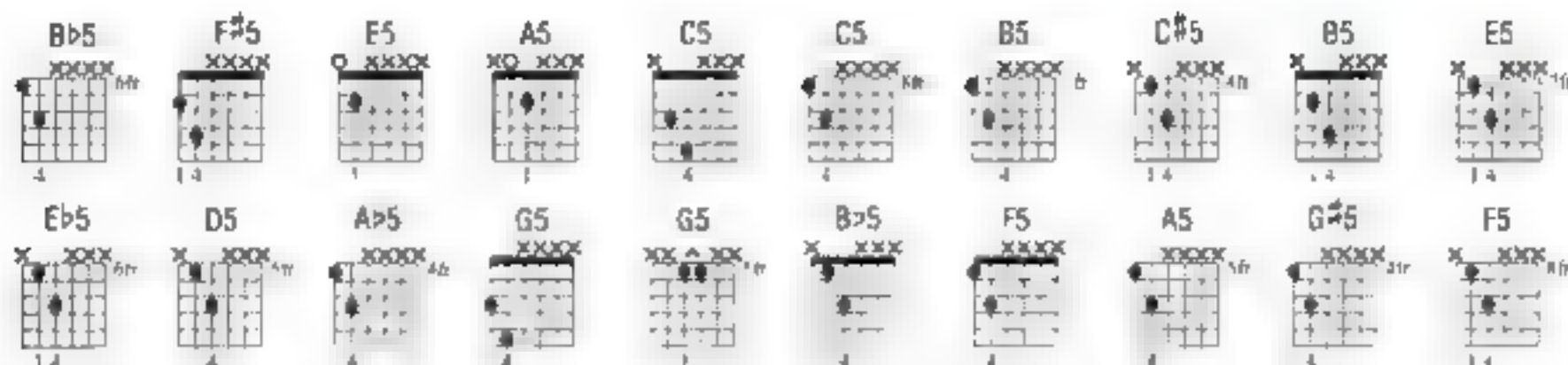
# The Pedals That Make The Tone

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## "RIDE THE LIGHTNING" METALLICA

As heard on **RIDE THE LIGHTNING** (ELEKTRA)

Words and Music by James Hetfield, Lars Ulrich, Cliff Burton and Dave Mustaine \* Transcribed by Jeff Perrin



### A Intro (0:00)

Moderately ♩ = 152

N.C.(E5)

Gtr. 2 (elec. w/dist.)

1., 2., 3.

4



### B Verses (0:39-1:21, 5:22)

1 Guilty as charged but damn it it ain't right There's someone else controlling me  
2 Wait for the sign to flick the switch of death It's the beginning of the end  
3 Time moving slow the minutes seem like hours the final certain call I see

Bb5 (E5) Bb5 (E5) Bb5 (E5) Bb5 (E5) C5 B5  
P.M. P.M. P.M. P.M. P.M. P.M.

8

Bass Fig. 2 and Bass Fig. 2

Death in the air strapped in the electric chair This can't be happening to me  
Sweet chilling cold as I watch death unfold consciousness my only friend  
How true is this just get it over with If this is true just let it be

Bb5 (E5) Bb5 (E5) Bb5 (E5) Bb5 (E5) C5 B5  
Gtr 1

12 (repeat previous four bars)

Bass repeats Bass Fig. 2 (see bar 8)

Who made you God to say I'll take your life from you  
My Wakened fingers by grip with fear What am I doing here  
freed from this frightening dream

16

Bass Bass Fig. 3

### C Chorus (0:51, 1:40, 5:41)

Flash before my eyes Now it's time to die  
C#5 C5 B5 C#5 A5 C#5 C5 B5 C#5 A5

20

Bass Fig. 4

Burning In my  
C#5 C5 B5 C#5

24

Bass plays Bass Fig. 3 twice (see bar 16) Bass plays Bass Fig. 4 twice (see bar 20)



## The Pedals That Make The Tone

Ross plays Ross Fig. 1 four times  
(see bar 6)

F#5 E5 F#5 A5 C5 F#5 E5 F#5 A5 C5 F#5 E5 F#5 A5 C5 A5  
 F.M. F.M.

**E5 Eb5 D5 Bb5 C5 Ab5 B5 G5 (E5) G5 (E5) G5**

**Drum**

**35**

**Utr 1**

**PM PM PM PM PM**

**(play 4 times)**

**Substitute Bass Fig 4 first time (see below)**

**Bass Fig 4**

**(play 4 times)**

37 **G5** *Rhy Fig 1*  
Someone help me **B5** Oh please God help me

**PM** **PM** **PM** **PM** **PM**

3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

*Bass Fig. 6*

3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

39 **Bb5** They're trying to take it all away **AS** *end Rhy Fig 1*  
**PM** **PM** **PM** **PM**

1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

*end Bass Fig 6*

1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

*Base Fill 3 (156)*



**F** (2:18, 4:44)

die (/s/ time only)

*Bass* plays *Bass* Fig. 5 (see bar 35)

**G** Guitar Solo (2:48)

50 E5 C5 G5 A5



64 E5 C5 G5 A5

Gtr 2

68 F#5 D5 F#5 G#5

Gtr 1  
Rhy. Fig. 3

Bass  
Bass Fig. 8

70 A5 B5

72 F#5 D5 F#5 G#5

74 A5 B5



## "RIDE THE LIGHTNING"

76 F#5 D5 F#5 G#5

78 A5 B5 F#5

81 D5 F#5 G#5 A5 B5

84 A5 G5 F5

Ctrl 2 (top notes)

Ctrl 3 (bottom notes)

Ctrl

Bar

\* w/bar

\* Depress bar prior to striking chord

w/double-time feel

N C (E5)

Ctrl 2

Riv Fig 4

PM

Bass Fig 9

B5 C5 B5



## “RIDE THE LIGHTNING”

## The Pedals That Make The Tone

www.BossUS.com tone

{ES}

**B5 C5 B5**

*Gtr 1 plays Rhy Fig. 4 three times (see bar 88)*

Gr 2

UNIT 2

ପୃ ୩

*Bass* plays *Bass* Fig. 9 three times (see bar 88)

(E5)

**B5            C5            B5**

Git 2 (top notes)

Get 1 bottom notes:

(E5)

B5 C5 B5

Gr. 2

C5

B5

B75

Gr 1 plays Rhy Fig 1 one and one half times inside (see bar 17).

City 2

Car 3

*Bass plays Bass Fig 6 one and one half times (see bar 37)*

A5

C5

85

b5

A5

412

Qty 3



**Answer**



## "RIDE THE LIGHTNING"

**F5** **D5** **Bb5**

Gtrs. 2 and 3

104

PM

**C5** **B5**

Gtr. 1 plays Rhy. Fig. 1 (see bar 37)

Gtr. 2

108

Gtr. 3

Bass plays Bass Fig. 6 (see bar 37)

**Bb5** **A5**

109

**G5** **Bb5** **C5**

Gtr. 2

110

Gtr. 1

PM

Bass

**H** (4:55)

w/half-time feel

112 Gtr. 1

Bass plays Bass Fill 1 three times (see bar 1)

Bass plays Bass Fill 2 (see bar 3)



# "RIDE THE LIGHTNING"

The Pedals That  
Make The Tone

www.GossUS.com tone

**I** (5:02)

go back to **B** 3rd Verse

**Gtr 1** **Bb5** **(E5)** **Bb5** **(E5)** **C5** **B5** **Bb5** **C5** **B5**

**116** **PM** **PM** **(play 11 times)** **PM** **PM**

**Bass** **(play 11 times)**  
Substitute Bass Fill 1 first four times (see bar 1)

**J** **Outro (0:04)**

**119** **F#5** **E5** **F#5** **A5** **C5** **F#5** **E5** **F#5** **A5** **E5**

**PM** **PM** **PM** **PM** **PM**

**123** **F#5** **E5** **F#5** **A5** **C5** **B5** **F#5** **E5** **F#5** **A5** **E5**

**PM** **PM** **PM** **PM** **PM** **PM** **PM**

**N C (E5)**

**Gtr 2**

**127** **E5** **D5** **E5**

**Gtr 3** **w delay**

**Gtr 4** **PM** **PM** **PM** **w delay**

**Bass**



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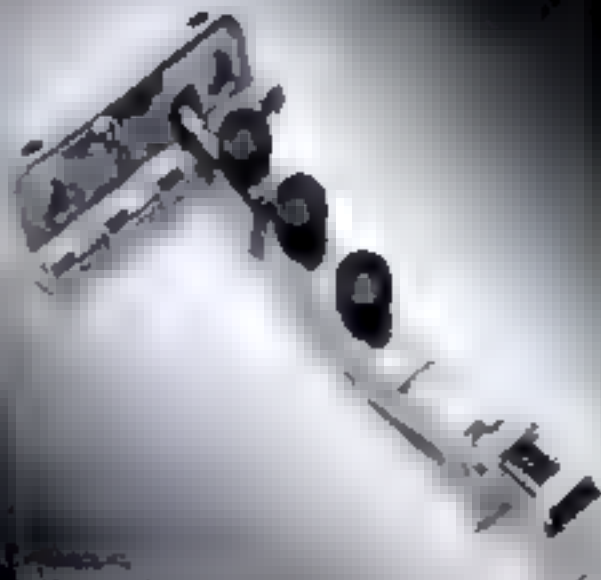


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**WILLIAM A. DUNN**, President, American Society of Mechanical Engineers, Inc., New York City, N.Y.

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1. *Chlorophyll a* (Chl *a*) is the primary photosynthetic pigment in most plants and algae. It is a green pigment that absorbs light energy in the blue-violet and red-orange regions of the visible spectrum. Chl *a* is located in the thylakoid membranes of chloroplasts.

2. *Chlorophyll b* (Chl *b*) is an accessory pigment found in higher plants and green algae. It is a yellow-green pigment that absorbs light energy in the blue and orange-red regions of the visible spectrum. Chl *b* is located in the thylakoid membranes of chloroplasts.

3. *Carotenoids* are a group of pigments that include carotenes and xanthophylls. They are responsible for the yellow, orange, and red colors seen in autumn foliage. Carotenoids absorb light energy in the blue and green regions of the visible spectrum. They are located in the thylakoid membranes of chloroplasts.

4. *Xanthophylls* are a type of carotenoid that are responsible for the yellow color seen in autumn foliage. They absorb light energy in the blue and green regions of the visible spectrum. They are located in the thylakoid membranes of chloroplasts.

5. *Anthocyanins* are water-soluble pigments that are responsible for the red, purple, and blue colors seen in autumn foliage. They are located in the vacuoles of plant cells.

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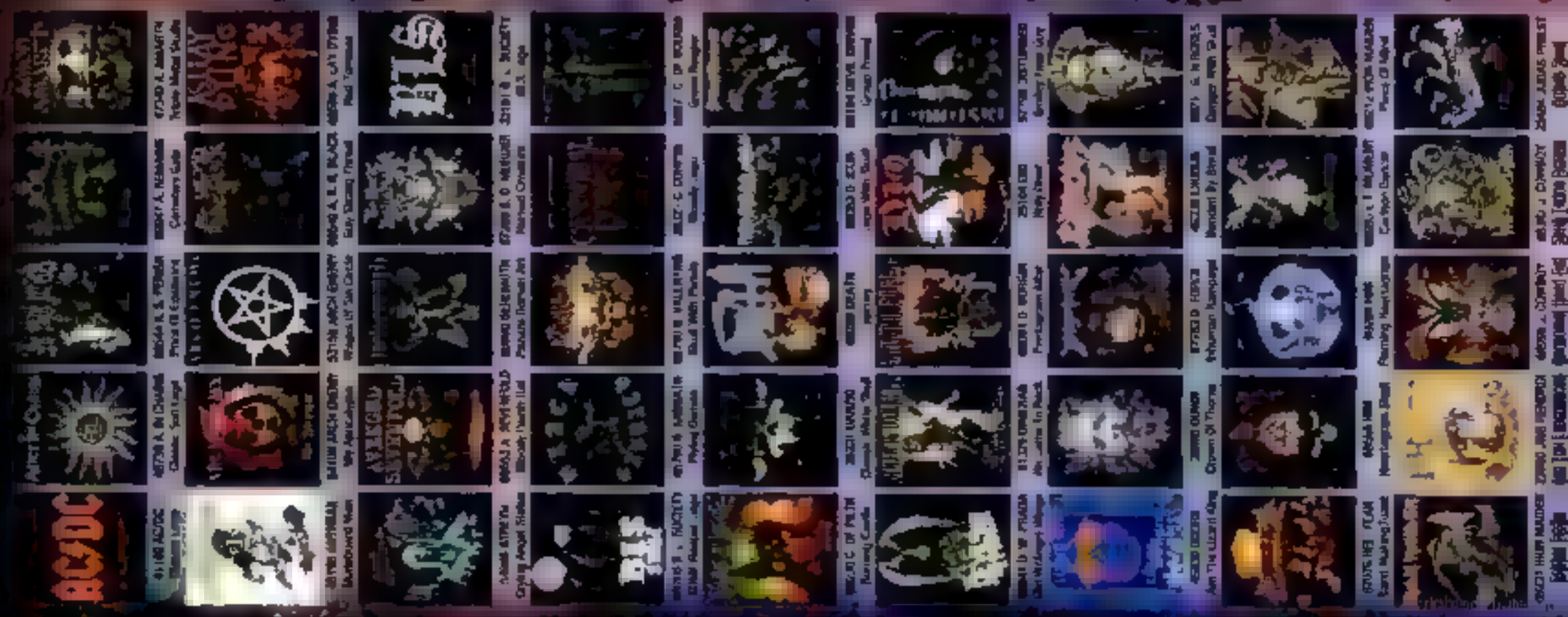
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**THE UNIVERSITY OF CHICAGO PRESS**

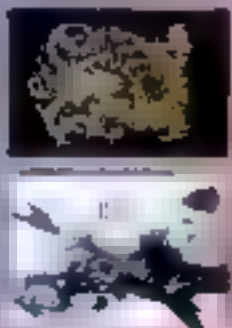
1. The first step is to identify the problem. In this case, the problem is that the company is not meeting its sales targets.

[illegible][illegible]



## Full Color Posters \$7.95

Rolls And Seals In A Sturdy Tri-Tube For Protection



Full color posters are a must for any serious collector. They are available in a variety of sizes and subjects. The posters are printed on high quality paper and are protected by a sturdy tri-tube. The posters are available in a variety of sizes and subjects. The posters are printed on high quality paper and are protected by a sturdy tri-tube.

## Full Color Poster Flags \$16

Made Of Nylon, Fast And See The Difference Compared To Paper

Full color poster flags are a must for any serious collector. They are available in a variety of sizes and subjects. The poster flags are printed on high quality nylon and are protected by a sturdy tri-tube. The poster flags are available in a variety of sizes and subjects. The poster flags are printed on high quality nylon and are protected by a sturdy tri-tube.

## Embroidered Baseball Caps

Trucker Style Caps \$10.95 A Regular Style Caps \$13.95



Embroidered baseball caps are a must for any serious collector. They are available in a variety of sizes and subjects. The caps are printed on high quality fabric and are protected by a sturdy tri-tube. The caps are available in a variety of sizes and subjects. The caps are printed on high quality fabric and are protected by a sturdy tri-tube.

## Silver Guitar Pick Necklaces \$13

Enamel Filled Or A Full Ball Chain 20 Inch Long

Silver guitar pick necklaces are a must for any serious collector. They are available in a variety of sizes and subjects. The necklaces are printed on high quality silver and are protected by a sturdy tri-tube. The necklaces are available in a variety of sizes and subjects. The necklaces are printed on high quality silver and are protected by a sturdy tri-tube.

## Windproof Lighters \$10

"Zipper Style" Lock Lighters With Subordinated Designs

Windproof lighters are a must for any serious collector. They are available in a variety of sizes and subjects. The lighters are printed on high quality metal and are protected by a sturdy tri-tube. The lighters are available in a variety of sizes and subjects. The lighters are printed on high quality metal and are protected by a sturdy tri-tube.



## Silver Rings & Shot Glasses

Silver Rings \$16 Shot Glasses \$8

Silver rings and shot glasses are a must for any serious collector. They are available in a variety of sizes and subjects. The rings are printed on high quality silver and are protected by a sturdy tri-tube. The shot glasses are printed on high quality glass and are protected by a sturdy tri-tube.

## Embroidered Patches \$4.95

Great For Jeans, Caps, Backpacks Or Anywhere

Embroidered patches are a must for any serious collector. They are available in a variety of sizes and subjects. The patches are printed on high quality fabric and are protected by a sturdy tri-tube. The patches are available in a variety of sizes and subjects. The patches are printed on high quality fabric and are protected by a sturdy tri-tube.

Embroidered patches are a must for any serious collector. They are available in a variety of sizes and subjects. The patches are printed on high quality fabric and are protected by a sturdy tri-tube. The patches are available in a variety of sizes and subjects. The patches are printed on high quality fabric and are protected by a sturdy tri-tube.

## Babydolls \$21.95

Three Styles To Choose From \$10.95, \$14.95, \$21.95

Babydolls are a must for any serious collector. They are available in a variety of sizes and subjects. The babydolls are printed on high quality fabric and are protected by a sturdy tri-tube. The babydolls are available in a variety of sizes and subjects. The babydolls are printed on high quality fabric and are protected by a sturdy tri-tube.

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## Peel & Rub Stickers \$4

Only The Letters Remain. They Look Painted On

Peel & rub stickers are a must for any serious collector. They are available in a variety of sizes and subjects. The stickers are printed on high quality paper and are protected by a sturdy tri-tube. The stickers are available in a variety of sizes and subjects. The stickers are printed on high quality paper and are protected by a sturdy tri-tube.



## Miscellaneous Rock Apparel

High Quality Metal Belt Buckles & Leather Wallets

Miscellaneous rock apparel is a must for any serious collector. They are available in a variety of sizes and subjects. The apparel is printed on high quality fabric and are protected by a sturdy tri-tube. The apparel is available in a variety of sizes and subjects. The apparel is printed on high quality fabric and are protected by a sturdy tri-tube.



## Concert Billboards \$10.95 Each

Three Styles To Choose From \$10.95, \$14.95, \$21.95

Concert billboards are a must for any serious collector. They are available in a variety of sizes and subjects. The billboards are printed on high quality fabric and are protected by a sturdy tri-tube. The billboards are available in a variety of sizes and subjects. The billboards are printed on high quality fabric and are protected by a sturdy tri-tube.

Concert billboards are a must for any serious collector. They are available in a variety of sizes and subjects. The billboards are printed on high quality fabric and are protected by a sturdy tri-tube. The billboards are available in a variety of sizes and subjects. The billboards are printed on high quality fabric and are protected by a sturdy tri-tube.

## Messenger Bags \$35

Made Of Strong Nylon But Do Not Look Like Nylon

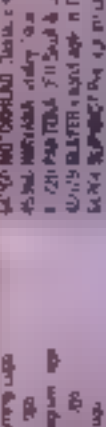
Messenger bags are a must for any serious collector. They are available in a variety of sizes and subjects. The bags are printed on high quality nylon and are protected by a sturdy tri-tube. The bags are available in a variety of sizes and subjects. The bags are printed on high quality nylon and are protected by a sturdy tri-tube.

Messenger bags are a must for any serious collector. They are available in a variety of sizes and subjects. The bags are printed on high quality nylon and are protected by a sturdy tri-tube. The bags are available in a variety of sizes and subjects. The bags are printed on high quality nylon and are protected by a sturdy tri-tube.

## Knit Beanie \$18.50

Superior Quality Knit Beanie

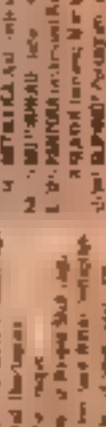
Knit beanie is a must for any serious collector. They are available in a variety of sizes and subjects. The beanie is printed on high quality knit fabric and are protected by a sturdy tri-tube. The beanie is available in a variety of sizes and subjects. The beanie is printed on high quality knit fabric and are protected by a sturdy tri-tube.



## Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets

Buckles & leather wallets are a must for any serious collector. They are available in a variety of sizes and subjects. The buckles and wallets are printed on high quality metal and leather and are protected by a sturdy tri-tube. The buckles and wallets are available in a variety of sizes and subjects. The buckles and wallets are printed on high quality metal and leather and are protected by a sturdy tri-tube.



## Concert Billboards \$10.95 Each

Three Styles To Choose From \$10.95, \$14.95, \$21.95

Concert billboards are a must for any serious collector. They are available in a variety of sizes and subjects. The billboards are printed on high quality fabric and are protected by a sturdy tri-tube. The billboards are available in a variety of sizes and subjects. The billboards are printed on high quality fabric and are protected by a sturdy tri-tube.

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## Long Sleeve T-Shirts \$29.95

Three Styles To Choose From \$29.95, \$34.95, \$39.95

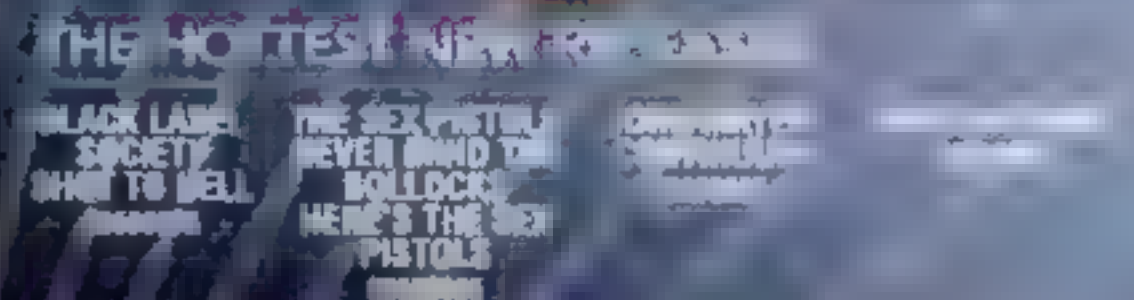
Long sleeve t-shirts are a must for any serious collector. They are available in a variety of sizes and subjects. The t-shirts are printed on high quality fabric and are protected by a sturdy tri-tube. The t-shirts are available in a variety of sizes and subjects. The t-shirts are printed on high quality fabric and are protected by a sturdy tri-tube.

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# PLAY-IT-LIKE-IT-IS GUITAR FOLIOS

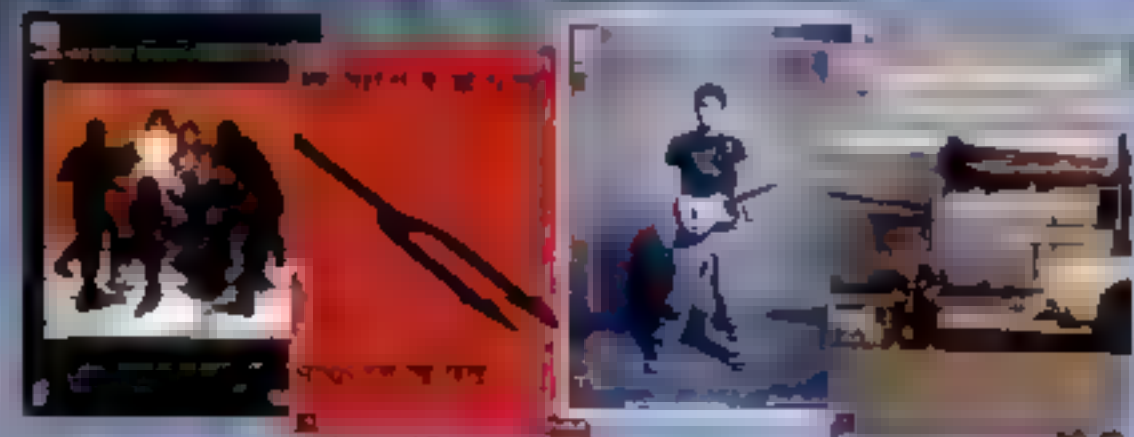
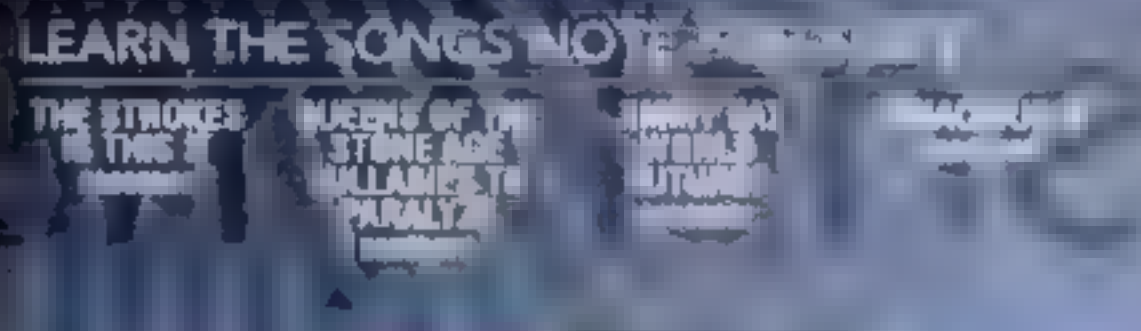
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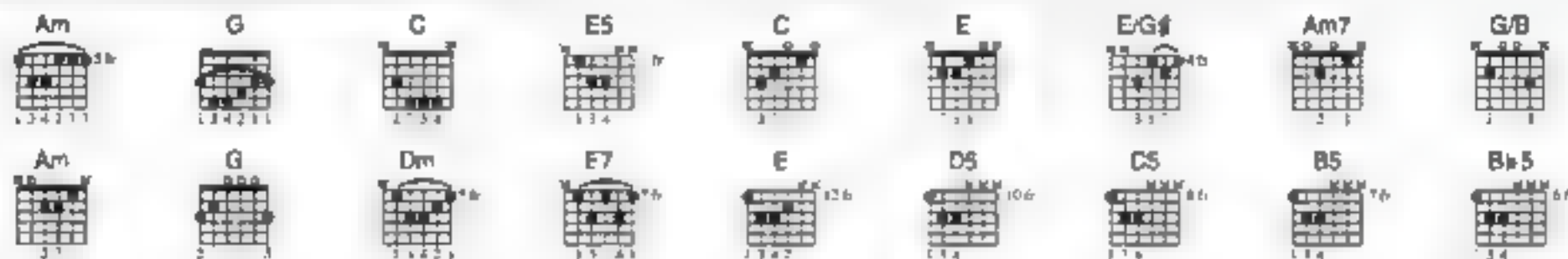
# The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit [www.BossUS.com/tone](http://www.BossUS.com/tone)

## "TAMACUN" RODRIGO Y GABRIELA

As heard on **RODRIGO Y GABRIELA** (RUBYWORKS)

Composed and Arranged by **Rodrigo Sanchez and Gabriela Quintero** • Transcribed by **Andy Aledort**



**A** 10:00-2:20

Moderately ♩ = 132

**\*Gtr. 1 (Rodrigo) w/pick**

**\*Gtr. 2 (Gabriela) w/fingers**

**\* nylon string acoustic guitars**

**\* \* \* tick middle finger of pick hand across strings creating a percussive 'click' sound**

**\* Slap open pick hand against fretboard and upper bout of guitar**

**2nd time skip ahead to [B]**

**2nd time substitute Riff B (see bar 16)**

**let ring**

**end Rhy Fig. 1**



Am G C E5

Gtr 2 plays Rhy. Fig. 1 three times

Gtr 1

13

Am G C E

Riff B.

15

**B** (0:30, 1:00)

Am G C E/G#

Gtr 1

17 Riff A

Gtr 2 Rhy. Fig. 2

end Rhy. Fig. 2

Am G C E/G# Am G C E/G#

Gtr 2 repeats Rhy. Fig. 2 three times

Gtr 1

19

Am G C E/G# Am7 G/B C G/B

Gtr 1 repeats Riff A

Gtr 2

23

Am7 G/B C E C

27

**C** (1:00, 2:43)

Am G C E

Gtr 1

30

Gtr 2

Am G C E

Rhy. Fig. 3

end Rhy. Fig. 3

32



Am G C E

34 Gtr. 2 repeats Rhy. Fig. 3 twice  
Gtr. 1

38 Am G C E

2nd time skip ahead to [F]

[D] (1:15)

Gtr. 1  
Am w/pick and fingers  
let ring

38 G C E

Gtr. 2  
Rhy. Fig. 4

40 Am G C E

Gtr. 2 repeats Rhy. Fig. 4

end Rhy. Fig. 4

40 Am G C E

Gtr. 1

[E] (1:30)

Gtr. 1 Dm  
w/pick

42 E7

Gtr. 2 Rhy. Fig. 5

45 P.M.

Dm slight P.M.

45 P.M.

Dm slight P.M.

end Rhy. Fig. 5

E

48 (13) 12 13 15 13 12 13 12 10 12 13 12 10 12 10 9 10 12 10 9 10 7



F7

Gu 1

stigma P 36

[go back to !\[\]\(f58128c41dc307543fa2591fa073e87a\_img.jpg\)](#)

Cat 2

**F** (12:57)

(12:57)

**G** (2.56)

(2.56)

N.C.

*"Using both hands tap on face of guinea body in specified rhythm"*

142 GLITTER WORLD



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Eligible products listed above. Third pedal must be of equal or lower value than the lower of the two purchased. Shipping for third pedal is \$3.95 and must be prepaid. This offer is not redeemable for cash. Third pedal is shipped directly from Digitech and is not covered by any authorized dealer. Offer must be made between Nov. 1, 2007 and Jan. 15, 2008. Proof of purchase required. Offer ends Jan. 15, 2008. See offer form for further details, instructions and terms.

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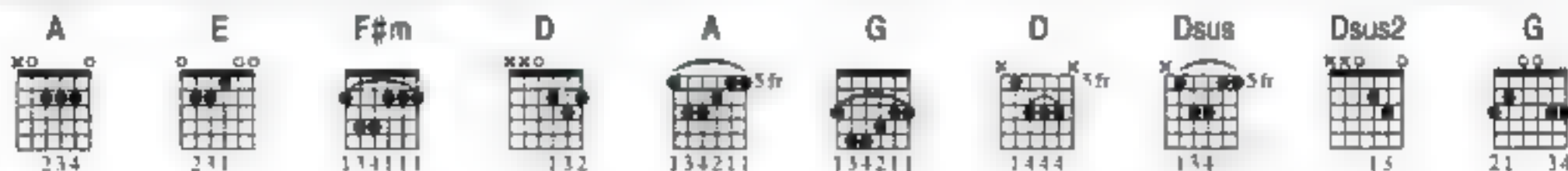


# The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit [www.BossUS.com/tone](http://www.BossUS.com/tone)

## "TUESDAY'S GONE" LYNRYD SKYNYRD

As heard on **THE ESSENTIAL LYNRYD SKYNYRD** (MCA,  
Words and Music by Allen Collins and Ronnie Van Zant \* Transcribed by Jeff Perrin



### A Intro (0:00)

Moderately Slow ♩ = 146

**1** Gtr 1 (elec. w/light dist.)

**A** **E** **F#m** **D**

\*Gtr 2 (.2-string acous.) and Gtr 3 (6-string acous.)  
Rhy. Fig. 1

\*amplifier arrangement

**Bass**

**A** **E** **D**

**5** Gtr 1

Gtr 4 (elec. w/light dist.)  
N.H.

(w/slow Rotovibe)

w/pick and fingers

Gtrs. 2 and 3  
and Rhy. Fig. 1

**Bass**



### B 1st Guitar Solo (0:20)

A E F#m D  
Gtrs. 2 and 3 repeat Rhy. Fig. 1 similar (see bar 1)

9 Gtr 1. Gtr 4 1

Gtr 4

Gtr 5 (elec w/dist. and slow Retas the Rhy Fig. 2)

Gtr 6 (elec w/dist.) Rhy Fig. 2a

Bass Bass Fig. 1 and Bass Fig. 1

13 A E Dsus2  
grad. bend Gtr 1 plays Filt 1 (see below)

end Rhy Fig. 2

end Rhy Fig. 2a

end Bass Fig. 2

Filt 1 (0:35 0:56 1:54 2:14 4:48 5:06)

(Dsus2)

(A)

Gtr 1

TAB



# "TUESDAY'S GONE"

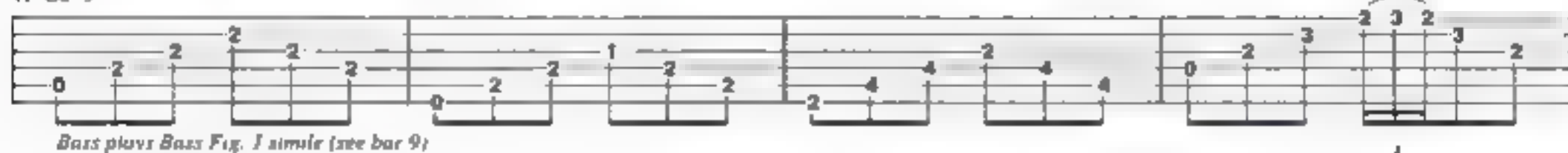
## The Pedals That Make The Tone

### C Verses (0:40, 1:58, 4:51)

1. Train roll on on down the line Won't you  
2. And I don't know oh where I'm going See I'm  
3. The train roll on many miles from my home

A E F#m D  
Gtrs. 2 and 3 play Rhy. Fig. 1 simile (see bar 1)  
Gtr. 4 plays Fill 2 on 1st and 2nd Verses (see below)  
Gtr. 6 plays Rhy. Fig. 2a twice (see bar 9)

17 Gtr. 5



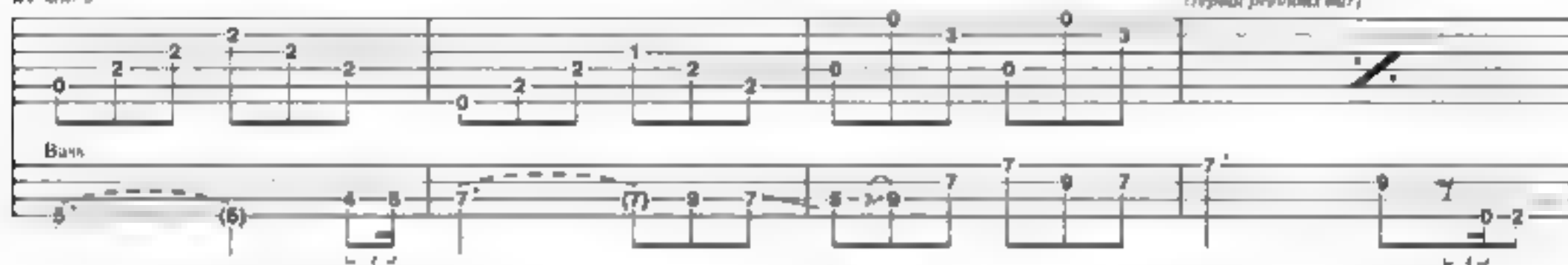
Bass plays Bass Fig. 1 simile (see bar 9)

please take me far away  
I just want to be left alone  
I'm riding my blues away yeah

A E Dsus2

Gtr. 1 plays Fill 1 (see previous page)  
Gtrs. 2 and 3 substitute Rhy. Fill 1 (see bar 15)

21 Gtr. 5



Bass

Now I feel the wind blow outside my door means I'm  
Well when this train ends I'll she had try to be again Lord well I'm  
But Tuesday you see free Lord

A E F#m D

Gtrs. 2 and 3 play Rhy. Fig. 1 simile (see bar 1)

25

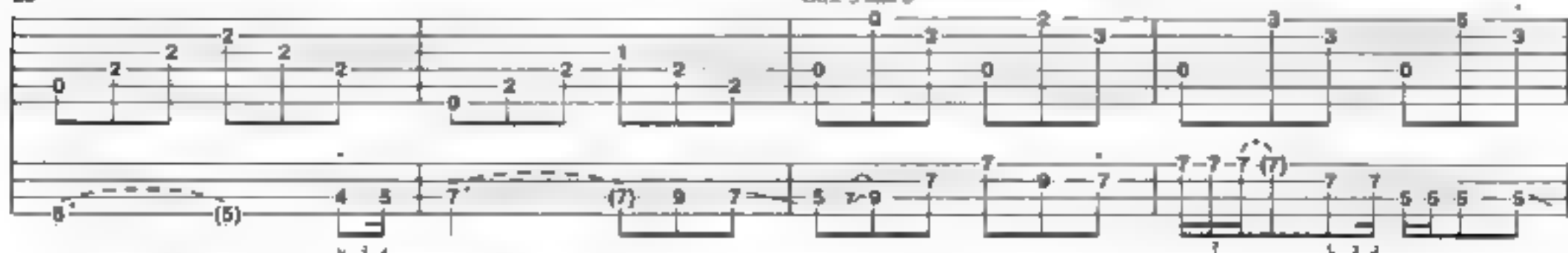


I'm leaving my woman at home Lord and  
I'm leaving my woman at home  
but somehow I've got to carry on

A E Dsus2 Dsus4 D5

Gtr. 1 plays Fill 3 (see below)  
Gtrs. 2 and 3 substitute Rhy. Fill 1 (see bar 15)  
Gtrs. 5 and 6

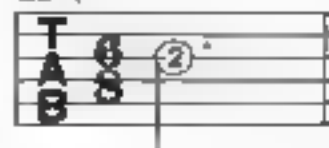
29



Fill 2 (0:41, 1:50)

A

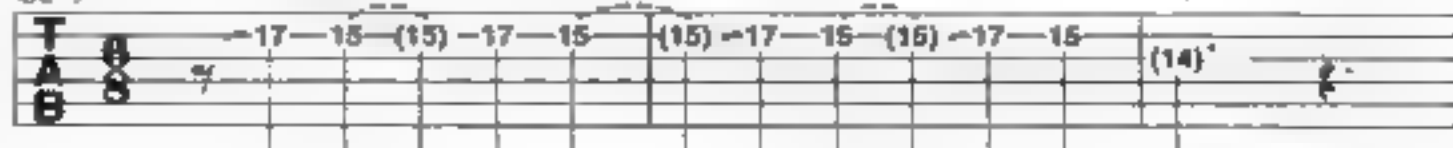
Gtr. 4



Fill 3 (1:15, 2:33, 3:11, 4:27, 5:25, 6:02)

(Dsus2)

Gtr. 1



\* Chord notes in parentheses on 1st Verse



**D** 1st Chorus (1:20)

**Tuesday's**

9070

with the wire

**Case 2**

A

Gr 5

33 *Adv. Fig. 3*

end Rhy. Flg. 3

Gr 6

Rhy. Fig. 3a

and Ray, Fig. 3c

Qins. 2 und 3

*Rhy. Fig. 3b*

and Rhy. Fig. 3b

## Health

### Best Fit 3

end Bass Fig. 3

Oh my baby's

gone

with the wind

**Keywords:**

37 Chr 4

Out \$

#### Abb. Fig. 4

end Rhy Fig. 4

Gr 6

Revised Fig. 4b

end Rtrv Fig 4h

Give 2 and 3

Rhe. Fig. 4a

end Rdy. Fig 4d

Hess

Best Fig 4

end Bass Fig 4



# "TUESDAY'S GONE"

The Pedals That Make The Tone

## E 2nd Guitar Solo (1:30)

A E F#m D

Gtrs. 2 and 3 play Rhy. Fig. 1 (see bar 1)  
Gtrs. 5 and 6 play Rhy. Figs. 2 and 2a simile (see bar 9)

41 Gtr. 4

Bass plays Bass Fig. 1 simile (see bar 9)

A E D

grad bend

45 Gtr. 1 plays Fill 1 (see 2nd page)  
Gtrs. 2 and 3 substitute Rhy. Fill 1 (see bar 15)

Bass plays Bass Fig. 2 simile (see bar 13)

go back to [C] 2nd Verse

## F 2nd Chorus (2:30)

Tuesday's gone with the wind

A G D Dsus2 D

Gtrs. 2 and 3 play Rhy. Fig. 3b three times (see bar 33)  
Gtr. 6 plays Rhy. Fig. 3a three times simile (see bar 33)

49 Gtr. 5

Bass plays Bass Fig. 3 three times simile (see bar 33)

My baby's gone with the wind Train roll

A E Dsus2 D Dsus4 D5

Gtrs. 2 and 3 play Rhy. Fig. 4a (see bar 37)  
Gtr. 6 plays Rhy. Fig. 4b simile (see bar 37)

53 Gtr. 1 plays Fill 3 (see 3rd page)

Bass plays Bass Fig. 4 simile (see bar 37)

## G Piano Solo (3:10)

on Tuesday's gone

A E F#m Dsus2

57 Gtr. 5

Gtr. 6

Gtrs. 2 and 3  
Rhy. Fig. 5

Bass  
Bass Fig. 5



**61**

**A** **E** **F#m** **G**

*Rhy. Fig. 6*

**Gtr. 1**

**Gtr. 5**

**Gtr. 6**

**Gtrs. 2 and 3**

**Bass**

*end Rhy. Fig. 5*

*end Bass Fig. 4*

**65**

**A** **E** **F#m**

*Gtrs. 2 and 3 repeat Rhy. Fig. 4 simile (see bar 57)*

*Gtr. 1...*

**Gtr. 5**

**Gtr. 6**

**Bass**

*Bass repeats Bass Fig. 3 simile (see bar 57)*

**68**

**Dms2** **A** **E**

**Gtr. 5**

**Gtr. 6**

**71**

**F#m** **G**

*Gtr. 1 plays Rhy. Fig. 6 (see bar 63)*



### H Instrumental Chorus (3:55)

A G D Dsus2  
 Gtr. 1 plays Fill 4 (see below)  
 Gtrs. 2 and 3 play Rhy. Fig. 3b three times (see bar 33),  
 Gtr. 5 plays Rhy. Fig. 3a simile (see bar 33),

Gtr. 1 plays Fill 5 (see below)

73 Gtr. 6

Bass plays Bass Fig. 3 three times simile (see bar 33)

A G D  
 Gtr. 6 plays Rhy. Fig. 3a three times simile (see bar 33)

Gtr. 1 plays Fill 5 (see below)

77 Gtr. 5

A E Dsus2 D Dsus4 D5  
 Gtrs. 2 and 3 play Rhy. Fig. 4a (see bar 37)  
 Gtr. 6 plays Rhy. Fig. 4b simile (see bar 37)

Gtr. 1 plays Fill 3 (see 3rd page)

81 Gtr. 4

Gtr. 5

Bass plays Bass Fig. 4 simile (see bar 37)

### I 3rd Guitar Solo (4:32)

A E F#m D  
 Gtrs. 2 and 3 play Rhy. Fig. 1 (see bar 1)  
 Gtrs. 5 and 6 play Rhy. Figs. 2 and 2a simile (see bar 9)

85 Gtr. 4

Bass plays Bass Fig. 4 simile (see bar 37)

go back to [C] 3rd Verse

A E

Gtr. 1 plays Fill 1 (see 2nd page)  
 Gtrs. 2 and 3 substitute Rhy. Fill 1 (see bar 15)

89

Bass plays Bass Fig. 2 simile (see bar 13)

#### Fill 4 (3:56)

Gtr. 1 (A)

#### Fill 5 (4:02 4:11)

Gtr. 1 (D)



### J 3rd Chorus (5:30)

Tuesday's gone with the wind  
 A G D Dsus2 D

Gtrs. 2 and 3 play Rhy. Fig. 3b three times (see bar 33);  
 Gtr. 6 plays Rhy. Fig. 3a simile (see bar 33)

93 Gtr. 5

Bass plays Bass Fig. 3 three times simile (see bar 33)

My baby's gone with the wind Train roll  
 A E Dsus2 D Dsus2 D5

Gtrs. 2 and 3 play Rhy. Fig. 4a simile (see bar 37);  
 Gtr. 6 plays Rhy. Fig. 4 simile (see bar 37);

Gtr. 1 plays Filt. 3 (see 3rd page)

97

Bass plays Bass Fig. 4 simile (see bar 37);

### K Outro (6:07)

on roll on 'cause my baby's  
 A E D Dsus2 D

101

Gtrs. 2 and 3  
 Rhy. Fig. 7

Bass  
 Bass Fig. 6

end Rhy. Fig. 7

gone I'm riding my blues babe Tryin' to ride my blues Ride on train  
 A E Dsus2 D Dsus2 D

Gtrs. 2 and 3 play Rhy. Fig. 7 simile until fade (see bar 101)

105

Bass

end Bass Fig. 6

Ride on train Ride my blues babe Goodbye  
 A E D

Gtr. 5 plays Rhy. Fig. 7 simile until fade (see bar 101);

109

Bass plays Bass Fig. 6 simile until fade (see bar 101);



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**Tuesday A** **Goodbye E** **Tuesday D**

113

14 16 (16) (16) 14 16 (16) 14 (14) 14 16 14 16 14 13 11 14

**Oh** **train A** **E**

118

14 13 13 11 11 9 9 7 6 7 6 7 2 4 4 4 (4) 2 2 4 2 4

**D** **A**

119

2 2 4 2 2 4 7 9 7 9 7 9 11 9 11 14 14 10 14 16 16 17 (16) 14 16

**E** **D**

122

16 (16) 16 (16) (16) 14 16 14 17 19 19 19 18 19 19 19 19 17 17 19 17 18 18 16 14 14 16

**A** **E** **D**

125

14 16 17 (16) 17 16 17 (16) 17 17 (16) 16 16 (16) 14 16 14 17 (17) 17 17 17 17 17 17 17

*begin fade (7-12)*

**A** **E**

128

17 17 17 17 (17) 18 17 14 16 17 16 (16) 14 16 17 (17) 17 17 (16) 16 (16) 14 16 14 16

**D** **A**

131

19 19 19 19 19 19 17 19 19 19 19 19 19 19 17 17 19 17 17 19 17 17 19 19 19 (19) 17 19 17 19

*fade out*

**E** **D**

134

19 17 16 17 19 19 17 19 17 18 14 14 16 16 (16) 17 16 (16) 14 16 14 16 14 16 14



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*It all started in ninth grade as a sort of teenage rivalry*

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

*What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR, how she could sing *any tone*—from memory alone, how she could play songs—after just *hearing* them, the list went on and on.

My heart sank. Her *EAR* is the secret to her success I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

**Now she would eat her words...**

*My plot was ingeniously simple*

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was **AMAZING**.

"Sing an E#," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones,

trying hard to make

them increasingly

difficult. But each

note she sang

perfectly on pitch.

I was totally

boggled. "How in

the world do you

do it?" I blurted.

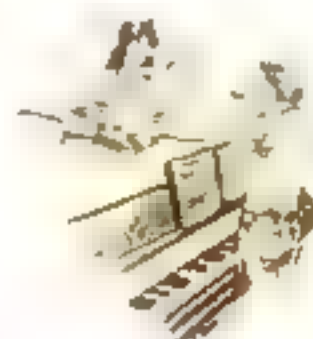
"I don't know," she

sighed. And that was all

I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

**I couldn't figure it out...**



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C#? Or A major from F major? That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. A little sweet-talking got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note over and over to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

**Then it happened...**

*It was like a miracle... a twist of fate... like finding the lost Holy Grail*

Once I stopped *straining* my ear, I started to listen **NATURALLY**. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the



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Alcoholin' Alcoholin'

17 F5 E5 D5 F5 E5

**D** (1:01)

D5 G5/F D5 Eb D5 G5/F D5sus2

21 Gtr 2

Gtr 1

**E** 2nd Verse (1:14)

A little bit thirsty a little bit used A little bit of whiskey and a little pinch of chew

D5 G5/F D5 Eb D5 G5/F D5 Eb

Gtr 1 plays Rhy. Fig. 1 twice (see bar 1)

25 Bass

A little bit tired and a bad attitude A little bit of drinkin' and another piece of you Yeah come on

D5 G5/F D5 Eb D5 G5/F D5 Eb

29 \*Gtr 3 (elec w/dist.)

\*doubled string throughout

Bass

**F** 2nd Chorus (1:39)

Alcoholin' Alcoholin'

F5 E5 D5

Gtr 1 plays Rhy. Fig. 2 one and one half times (see bar 13)

Gtr 3

33 Rhy Fig 3

Bass

Bass Fig. 1



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### [H] Bridge (2:32)

You drove me to it      so there was nothin' I could do      you pushed me down      spill me right in two

D5      C5      G/B

50 Gtr 4

Gtr 1

Gtr 1 Rhy. Fig. 4

end Rhy. Fig. 4

Bass

Now I found the long hard road      carried the weight of you      Boy oh boy God damn there's only one thing left to do      A little bit of

C5      G/B      D5

54 Gtr 1 plays Rhy. Fig. 4 simile (see bar 30), Gtr 3

Gtr 1 and 3 \*P.M.

Bass

\*applies to Gtr. 3 only

### [I] Outro (2:57)

(1.) Alcohaulin'      see      (Alcohaulin'      see)      Pour another drink in my glass      Yeah come on  
(2.) alcohaulin'      see      (Alcohaulin'      see)      Pour another drink in my glass      (Pour another drink in my glass)

F5      E5      F5      E5      D6

59 Gtr 1 plays Rhy. Fig. 2 three and one half times (see bar 13), Gtr 3

Repeat previous two bars

Bass plays Bass Fig. 1 twice simile (see bar 13)

Alcohaulin'      see      (Alcohaulin'      see)      There's only one thing left to do      yeah      a little bit of

F5      E5      D5      F5      E5      D5

62

2.

F5      E5      Dsus2      G5/F

66 Gtr. 1 and 3

Gtr 3 (fade out)

Bass



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# SOUND

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## POWER TRIO

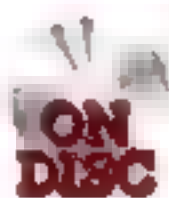
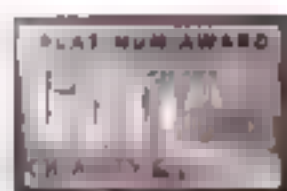
**Dunlop Jimi Hendrix Authentic Analog Series pedals: Octavio, Signature Wah and Fuzz Face**

BY CHRIS GILL

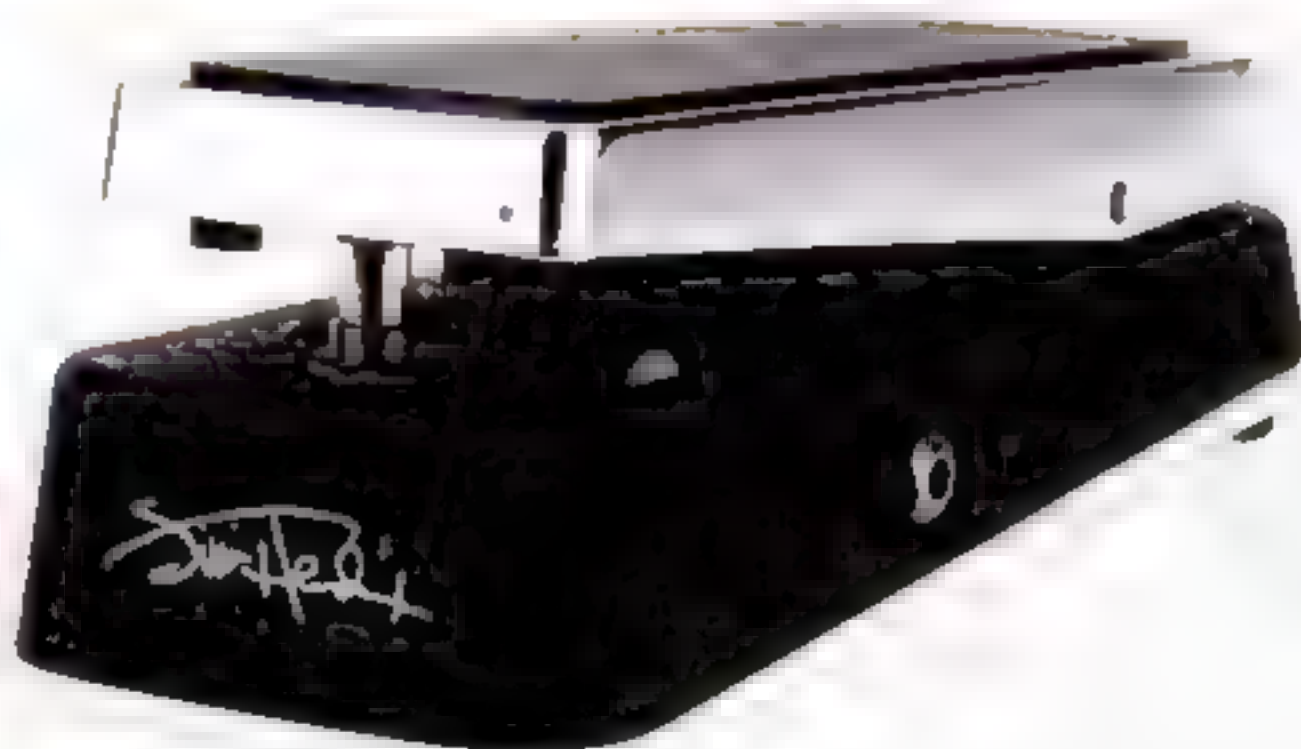
**P**ERHAPS THE GREATEST testimony to the talent and vision of Jimi Hendrix is the fact that guitarists are still trying to duplicate his signature tones more than 40 years after he burst on the scene. As a result, original vintage items of equipment identical to the gear that Hendrix used fetch ever-higher prices, and even reproductions and reissues of Hendrix-related guitars and amps are priced well beyond the budgets of casual players who want to explore some of Jimi's special tonal magic.

The boutique effect-pedal phenomenon took off during the Nineties in part because prices of the original pedal models that Hendrix used began to skyrocket and players sought out less-expensive custom-made alternatives that provided the sound and performance that mass-produced reissues lacked. That phenomenon has come full circle with the introduction of Dunlop's Jimi Hendrix Authentic Analog Series pedals, which are built with authentic components and accurate specs that were previously available only via the original pedals and boutique reproductions. These new Dunlop pedals also have the added advantage of looking almost identical to the original products.

Dunlop's Jimi Hendrix Authentic Analog Series offers reproductions of three of the most used pedals in Hendrix's original late-Sixties rig. The JH-1B Jimi Hendrix Signature Wah duplicates Jimi's Vox #46 wah, the JH-F, Jimi Hendrix Fuzz Face is a reproduction of a silicon-transistor Dallas Arbiter Fuzz Face; and the JH-OC1 Jimi Hendrix Octavio is an accurate copy of an Octavio/Octavia pedal that Roger



**LIST PRICE:** \$149.99 (Fuzz Face and Octavio), \$99.99 (wah)  
**MANUFACTURED BY:** Jimi Hendrix, jimi-hendrix.com  
**CONTROLS:** Volume, Fuzz (Fuzz Face), level, Fuzz (Octavio)  
**INPUT/OUTPUT:** Mono (all pedals)  
**POWER:** Single nine-volt battery; signature wah also includes AC adaptor jack  
**CIRCUIT:** Handwired true bypass (Fuzz Face and Octavio)



Handwired circuit is authentic, just like Jimi's Vox.

An AC adaptor jack provides battery-free operation.

Mayer custom built for Jimi. This selection offers Hendrix connoisseurs a very accurate reproduction of Jimi's circa-1969 Band of Gypsies-era stage effects, with only a Uni-Vibe missing from the lineup.

### FEATURES

AS YOU MIGHT expect for effects dating back to the Nixon years [he was a U.S. president, kids, look it up], the features on these pedals are rather minimal. Dunlop made only a few concessions to modern pedal design, such as adding an AC adaptor jack to the wah and incorporating true hardwire bypass with the Fuzz Face and Octavio circuits.

The Jimi Hendrix Signature Wah features the same chrome-plated top, black crinkle-finish aluminum base and white piping as an original Italian JEN built Vox #46 wah. The only major cosmetic differences are that Jimi's signature replaces the Vox logo, and the rubber footpad is intact instead of die-cut to reveal a Vox logo. Whereas the quality and tolerances of the parts used to construct original Vox/JEN wahs varied widely, Dunlop used premium hand-selected parts to ensure that each pedal delivers consistent tones and performance.

The Jimi Hendrix Fuzz Face has only volume and fuzz controls, and it's housed in a round case with the

Cracky box design!





# CHECK

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The ultra-rare hammer-tone humbucker tone.



The knobs on the Octavio, as well as on the Fuzz Face, are exact reproductions of the originals.

rare turquoise hammer-tone finish instead of the more common red or gray finishes. The circuit includes a BC108 silicon transistor, and the parts are hand wired to a brown circuit board. Even the knobs are accurate reproductions of the ones found on original Fuzz Face pedals. The only major difference between the reissue and an original unit is that "Dunlop California" replaces the "Dallas Arbiter" text printed on the faceplate's "smile" section.

The true gem of this series is the Jimi Hendrix Octavio, which is an exact duplicate of the one-of-a-kind custom Octavio that Jimi once used and that is now on display at the Experience Hendrix Project museum in Seattle. This pedal's controls consist of level and fuzz, and the circuit includes the same silicon transistor design, nine-volt battery operation and DPDT footswitch.

## PERFORMANCE

WHILE THESE VINTAGE-STYLE pedals may not be as feature-laden as today's multieffect units, when you chain the three together and use a little ingenuity and imagination, a full spectrum of tones and textures emerge. I highly recommend using Jimi's original signal

chain: guitar, wah, Fuzz Face, Octavio, amp. While humbucker-equipped guitars work well with these pedals, the best effects are summoned with a single-coil guitar like a Strat. I also recommend using an amp pushed slightly into overdrive for the most accurate Jimi tones.

Inspired by Hendrix's own customizations, the wah's frequency sweep is bassier and less trebly than that of an original Vox wah. The tone always remains rich and fat, with a wonderfully expressive, hollow-sounding midrange. The wah effects are very guttural and a most talk this is not the thin-sounding "wacka-wacka" wah of countless Seventies Blaxploitation and porno flicks.

The silicon transistor in the Jimi Hendrix Fuzz Face delivers more than ample gain to create sizzling bumblebee buzz when the controls are maxed, but this pedal's true magic emerges at more subtle settings. The guitar's tone cleans up nicely when you turn down the guitar's volume control, and as you crank it up the sound seamlessly morphs from raunchy overdrive to bright, fuzzy mayhem. Try using a traditional carbon-zinc battery (in-

“THESE PEDALS ARE LIKE INSTRUMENTS UNTO THEMSELVES, AND IN THE RIGHT HANDS THEY CAN OPEN UP ENTIRELY NEW WORLDS.”

stead of a modern alkaline version) for the ultimate vintage vibe.

Also, avoid the maxed-out "idiot" setting on both the pedal and guitar when using the Octavio. This pedal summons its best octave-up tones when you back down the fuzz control, turn your guitar's volume and tone controls down slightly and select the neck pickup. If you want to hear some of the grittiest fuzz known to mankind, by all means turn everything up.

## THE BOTTOM LINE

EACH OF THESE pedals is impressive on its own. If you're seeking an expressive wah or want a versatile fuzz pedal, these accurate reissues are the way to go. But the real fun comes when you use all three to experience the unique way they respond to one another. These pedals are truly like instruments unto themselves, and in the right hands (like Jimi's) they can open up entirely new worlds. Just lay back and groove, brother. ♦





# THE ROTARY CLUB

**BBE Sound Mind Bender and Soul Vibe pedals**

BY CHRIS GILL

**E**VER SINCE THE FIRST caveman threw his neighbor over a cliff just to hear him scream as he plummeted to his death, mankind has been fascinated by the sounds made by moving objects. Probably the coolest aspect of moving sound is how pitch bends due to a phenomenon called the Doppler effect. Attempts to duplicate it have led to some rather interesting inventions, such as the Leslie rotating speaker cabinet, which creates vibrato (a regular pulsating change of pitch) through horn tweeters that rotate and a spinning baffle mounted in front of a fixed speaker.

For guitarists, using a genuine Leslie cabinet onstage is about as practical as a band with two bass players. Fortunately those genius inventors who create effect pedals with wacky names figured out how to duplicate rotating speaker effects electronically, with no moving parts to break down during your solos or bulky cabinets to haul around. BBE Sound recently introduced two compact pedals—the Mind Bender chorus, vibrato and Soul Vibe rotary speaker emulator—that provide different takes on beloved pitch-bending rotating speaker effects. Both are as easy to use as a rectal thermometer: just plug in and play. Best of all, there's no greasy mess!

## FEATURES

**THE MIND BENDER** and Soul Vibe are about as simple as an effect pedal gets in the age of the microchip, but hey, we're talking about stomp boxes here, not rocket science (otherwise you'd be reading *Rocket World*). Both pedals have mono inputs and outputs, so there's no dual-amp or dual-channel shenanigans going on—just pure electro-simulated rotary mojo. The Mind Bender features speed and depth knobs, a footswitch for selecting Vibrato or Chorus modes (with a green LED for Vibrato and yellow LED for Chorus), another footswitch for turning the effect on or off, and well, that's it.

The Soul Vibe includes speed and intensity knobs, an on/off footswitch and a silk-screened illustration of some cat who looks like he stepped out of an ad for T.J. Swann Easy Nights fine

apple wine. A trim pot hidden inside the Soul Vibe acts as sort of a secondary intensity control. It's preset from the factory to provide the optimum mix of dry and effected signals, but you can tweak the pot to make the effect as subtle or dramatic as you want.

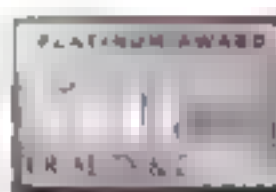
Both pedals boast an ice-cool blue LED that flashes in sync with the effect rate. Just like yo mama, they also feature an easy-access nine-volt battery compartment and a non-slip rubber bottom; unlike yo mama, they have true hardwire bypass. BBE also included a nine-volt external AC adapter at no extra charge. The pedals are housed in sturdy aluminum cases that are as thick and wide as a pump's wallet during fleet week.



Vibrato/Chorus mode switch gives you access to two classic-sounding effects.



The Soul Vibe's rotary speaker emulation has a perfectly simulated "phase-tilt" sound.



**ON DISC**

**ONE SOUND, TWO EFFECTS, AND ONE VIBE PEDAL**

**LIST PRICE:** Soul Vibe, \$189.00; Mind Bender, \$209.00  
**MANUFACTURED BY:** BBE Sound, bbesound.com  
**CONTROLS:** Speed, Intensity (Soul Vibe), Speed/Depth (Mind Bender)  
**FOOTSWITCHES:** Effect on/off (Soul Vibe), effect on/off, vibrato/chorus (Mind Bender)  
**INPUT:** Mono  
**OUTPUT:** Mono  
**OTHER:** Nine-volt AC adapter jack (adapter included), easy-access nine-volt battery compartment

## PERFORMANCE

**IF WILD, WARBLING** pitch-bend effects are your cup of joe, these pedals serve the flavors you savor. The Soul Vibe is essentially a Uni-Vibe-style effect with an irresistible gargling phase-shifter swirl that produces satisfyingly expressive timbres. The speed knob lets you make the effect as slow as your Kentucky cousin or as fast as an Eldorado getting chased by the fuzz, while the intensity ranges from a subtle touch of Vibe to tones that are as thick as your New Orleans niece From Jimi to Trower to Gilmour—all the vibey tones you love are here in their full trippy glory.

The Mind Bender is really two effects in one, although you can only use the vibrato and chorus separately, not both at once. According to BBE, the vibrato circuit is based on the design on the über-rare Boss VB-2 Vibrato, while the chorus clones the long-extinct Way Huge Blue Hippo. If you can even find either of these original pedals you'll spend well over twice the price for half the effect of the Mind Bender. If you're a fan of chorus, you'd be hard pressed to find a pedal that produces an effect as rich and thick as the Mind Bender. The vibrato effect is equally impressive, producing the woozy, wobbly warble only a true vibrato can produce. The Mind Bender is not a "phasey" as the Soul Vibe, but its rotary speaker-style effects are just as psychedelic, and you get chiming chorus as an added bonus (without the static white noise that comes with lesser analog chorus stomp boxes).

## THE BOTTOM LINE

**IN THIS DAY OF** whiz-bang multieffect units, the Soul Vibe and Mind Bender may not seem earth shattering, but they do a great job of creating timeless sounds that will never go out of style. Their tones are thick and expressive, with tons of personality and almost unperceivable noise, and they're built to last a lot longer than you did on your dream date with Geraldine. If you want your guitar to sound whirly, swirly or burly, the Soul Vibe and Mind Bender get the job done. ●

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# POWER BARS

Seymour Duncan AHB-1 Blackout active pickups

BY ERIC KIRKLAND

**A**CTIVE PICKUPS HAVE A specially tuned preamp built into each one of them that influences the pickup's EQ, response and output. This preamp makes it possible for the pickups to consistently generate layers of overtones that most passive pickups cannot, especially in conjunction with high gain and distortion. On the flipside, these preamps generally inject a flavor outside of the guitar's natural sound, often referred to as cold or one-dimensional.

This has left many players to speculate on what tones might be possible from active pickups if they were to also inherit the lifelike beauty delivered by time-honored passive designs. Seymour Duncan handily answers this question with its new Blackout active pickups. Through clever concepts, Duncan's Blackouts are roughly the sonic equivalent of typical active pickups driven by a warm tube overdrive.

## FEATURES

AN INDUSTRY-STANDARD black epoxy casing hides the Blackouts' bar-style magnets, which are wide enough to support either vintage or Floyd-Robertson string spacing needs. If you're already using active pickups with a three-pin connect system, it won't take more than a few minutes to light a fire into the Blackouts. On the underside of each pickup, you'll see the same three-pin, plug-and-

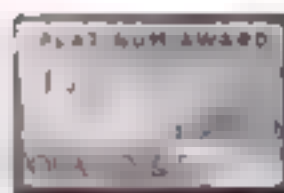
play-style system. Should you prefer a typical installation, standard wires are also included. What aren't visibly apparent are the groundbreaking balanced inputs that feed the differential preamp. This novel inclusion of audio technology results in far greater dynamics and a 12-to-14db reduction in noise compared to other active pickup designs.

## PERFORMANCE

ACTIVE PICKUPS ARE often cited for imparting their own frequency curve, thereby obscuring a guitar's natural tone. The Blackouts, however, seem to supercharge the instrument's tonal quality, imbuing it with a particularly aggressive midrange that sounded not at all unnatural. Neither sweet nor delicate, these ill-mannered heathens belch raw midrange blasts with all the grace of a gassy Tasmanian devil and scream with much the same animalistic emotion and toothy bite. Depending upon the amp I used, the pickups' output sometimes required lower gain settings and a change in the amp's EQ settings to achieve the best tones. Still, their sound was always woody, warm and intensely organic.



Low noise floor helps pickups achieve woody and natural tones.



**ON DISC**

SEYMOUR DUNCAN AHB-1 BLACKOUT ACTIVE PICKUPS

LIST PRICE: \$129.00; MSRP: \$248.00

MANUFACTURER: Seymour Duncan, [seymourduncan.com](http://seymourduncan.com)

STYLE: Active humbucking, high output

DETAILS: Humbucker bridge, nickel on neck; Multi-conductor with battery lead or three-pin quick connect

FEATURES: Dynamic response, Balanced inputs reduce noise by 14db over typical active pickup design

FINISH: Black

## THE BOTTOM LINE

SEYMOUR DUNCAN'S BLACKOUTS have an exciting and natural sound, qualities I would have never expected to find in active pickups. Chief among their attributes are an explosive midrange charge, searing harmonic grind and an earthy foundation that belie their active nature.

EXTREME BUT ORGANIC TONE; THREE-PIN QUICK CONNECT SYSTEM  
UNIQUE MIDRANGE AND HIGH OUTPUT MAY REQUIRE NEW AMP SETTINGS

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**DETAILS** Zemaite guitars are built with the finest materials and the most advanced techniques. They are built with the finest woods, and they are finished with the most beautiful finishes. Zemaite guitars are a true investment, and they are worth every penny. If you are looking for a guitar that will last a lifetime, a Zemaite is the way to go.

**FEATURES** Zemaite guitars have a wide range of features, including a variety of body styles, necks, and pickups. They also have a variety of finishes, including natural, sunburst, and solid colors. Zemaite guitars are a true investment, and they are worth every penny. If you are looking for a guitar that will last a lifetime, a Zemaite is the way to go.

**FINISH** Zemaite guitars are finished with the most beautiful finishes, including natural, sunburst, and solid colors. They are finished with the most advanced techniques, and they are worth every penny. If you are looking for a guitar that will last a lifetime, a Zemaite is the way to go.

## BUZZ BIN NEW! iPod/iPad/Android/Bluetooth

### RAM JAM Eleca eAmp

**STILL PRACTICING ALONG** with CDs or—gag!—cassettes? When even the average homeless hobo has an iPod Shuffle you know it's time to update your woodshedding rig. The Eleca eAmp is the perfect practice companion for the MP3 generation, combining an iPod interface and guitar amp in a compact, portable package.

The eAmp system consists of a main unit featuring dual 15-watt amplifiers, an iPod cradle (that also

charges your iPod) and a built-in seven-inch woofer plus a separate satellite extension cabinet with a seven-inch woofer to provide true stereo sound. The whole system is about as big as a boom box. Separate volume controls for your iPod and guitar allow you to dial in the perfect balance, and separate clean and distortion channels let you choose the ideal tone for your guitar.

The eAmp maintains the clarity of both your

guitar and iPod, so the music never becomes an indecipherable mess like it would through a guitar amp. Sure, your guitar may not sound as good as it does through a Marshall, but you can't jam along to the entire Ozzy catalog through a guitar amp either. —By Chris Gill

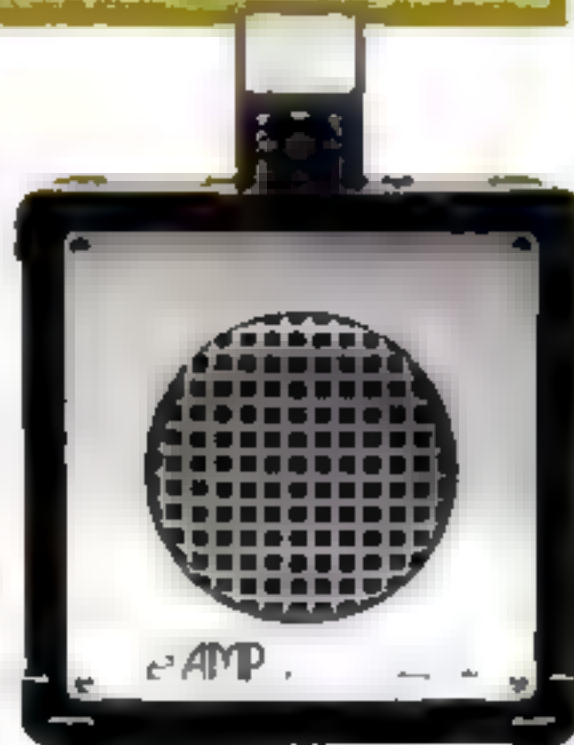
— **RAM JAM** —

LIST PRICE: \$249.99

MANUFACTURER:

Elevation Music,

[elevation-music.com](http://elevation-music.com)



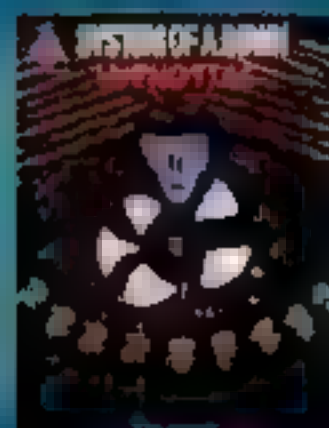


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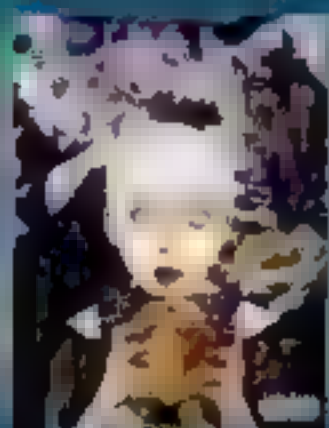
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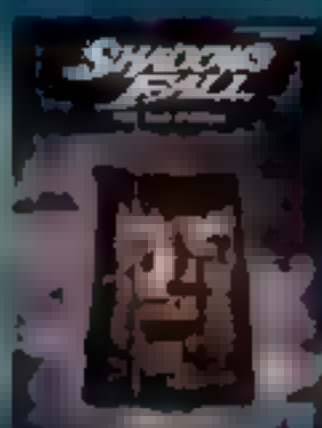
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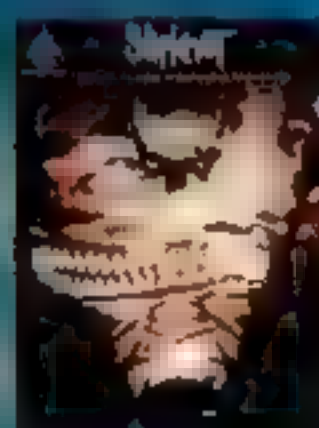
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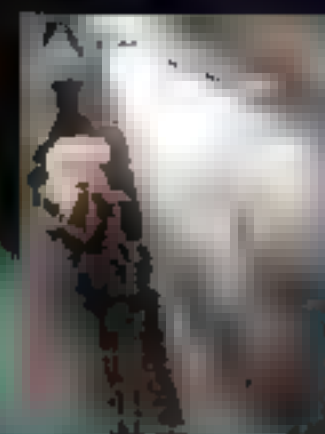
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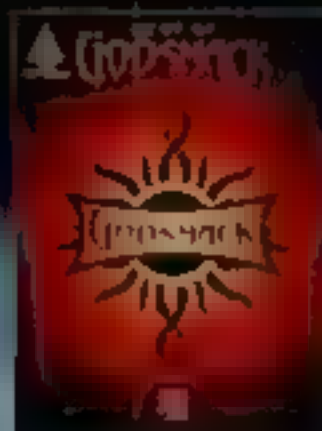
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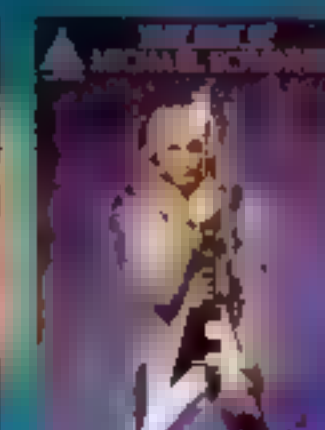
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# KEEPER OF THE FLAME

## Kustom Defender tube amplifier

BY PHILIPPE HERNDON

**M**ORE THAN 40 YEARS AGO, Kustom arrived on the amplifier scene with solid-state designs covered in sparkly automotive upholstery. The stage-worthy combination of reliable technology and eye-catching Tuck-N-Roll Naugahyde covering distinguished the brand and attracted a devoted following of enthusiasts and players. While most of the company's competitors have expanded their product lines to include solid-state designs over the past four decades, Kustom has mirrored this historic trend by adding some newer tube-driven models. Joining their Coupe Series of all-tube combos and heads is the manufacturer's latest offering, the 50-watt Defender amplifier.

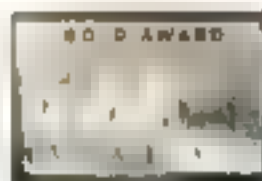
### FEATURES

WHILE IT FEATURES no sparkly, cushy Naugahyde cover to poke at or sit on, the Defender has plenty of good looks and quality construction. The amp and speaker are housed in a solid pine cabinet that enriches the tone while it reduces weight. I was pleased to find the all-tube, reverb-tank-equipped Defender weighing in at a solid but not unbearable 38 pounds. The detailing is well done; the raised stitching on the classic black Tolex recalls the classic

motorcycle style, while the silver piping provides definition and projects class.

All the front controls are mounted on a glossy blackface panel with chrome knobs and a blue jewel power indicator. Although extremely stylish, I found the gear-shaped knobs lacking a distinctive pointer, which compromised my ability to assess my settings from a distance. On the back of the amp are extra speaker outputs, a corresponding impedance selector and an input for a footswitch to control an adjustable volume boost. While no footswitch was included, the Defender accepts common latched footswitches for keyboards, and Kustom also offers a switch that works with standard guitar cables. Within the thoughtful and protective tube cage resides three 12AX7 preamp tubes, two EL34 output tubes, and a bias switch that allows the amp to be converted from the EL34s to 6L6s.

While the amp looks like a basic master volume tube amp from the layout, there are some really nice circuit design surprises. Kustom's proprietary Duo-Mod circuit changes how gain is allocated through the preamp and allows a gradual range of gain levels from the volume and master controls. The master is also used to the tone controls, allowing a player to adjust between clean and overdriven sounds easily



**LIST PRICE:** \$349.00  
**MANUFACTURER:** Kustom Amplification, kustom.com  
**POWER OUTPUT:** 50 watts  
**CHANNELS:** One  
**INPUTS:** One  
**FEATURES:** All-pine cabinet with birch baffle, Duo-Mod preamp circuitry, spring reverb, footswitchable power amp boost  
**CONTROLS:** Volume, master volume, master volume bypass, bass, middle, treble, presence, bright switch for Classic American or British Tones  
**TUBE COMPLIMENT:** Three 12AX7 preamp, two EL34 output  
**SPEAKERS:** Custom 15-watt 12-speaker, 16-ohm

without having to dramatically adjust the equalization to compensate. A master-bypass switch is also provided for players who prefer the headroom and grit of non-master volume amplifiers.

### PERFORMANCE

**RUN CLEAN, THE DEFENDER** was versatile and pleasant sounding at almost all settings. With a Stratocaster, I turned the master and bright switches off, set the EQ controls in the vicinity of 12 o'clock and added a touch of presence. The amp sounded quite nice at this basic setting, with abundant warmth for neck pickup playing and available sparkle for the Strat's notched positions. I was surprised at the amount of clean headroom available from the EL34s, which traditionally shine more in crunchier settings and break up faster than 6L6s. Of the EQ controls, the treble control seemed to have the most dramatic effect on the Defender's voice. I found the amp extremely responsive to pick attack and dynamics, while the full-sized reverb tank bloomed nicely.

While it probably doesn't have enough gain to satisfy the hair metal crowd, the Defender boasts overdrive capabilities that will undoubtedly thrill vintage enthusiasts who long for a portable version of Pete Townshend's *Live at Leeds* tone. Activating the master volume allowed me to create a strong range of diverse tones using the two volume controls, and the Duo-Mod circuit performed as advertised, advancing from crystalline clean through to gritty fuzz. It seemed as if I never touched the EQ, achieving nearly all the tones I needed through judicious adjustment of the volume and master controls. The Defender seemed to intuit where I was going, and gradually provided more distortion without any additional high-end harshness. The footswitchable boost delivered an additional 10db for lead parts and fills. The only hard part of using this amp was remembering to turn the boost off.

### THE BOTTOM LINE

WITH CLASSIC GOOD LOOKS and a creative approach to overdriven tones, the Kustom Defender offers some new twists to a market crowded with vintage "reissues". If you're looking for a versatile, portable, and classic sounding tube combo, it's an amp well worth checking out. \*

The master bypass switch is provided for players who prefer the headroom and grit of non-master volume amplifiers.

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# TIME AND TIDE

**Eventide TimeFactor delay/looper pedal**

BY CHRIS GILL

**E**VENTIDE IS TO EFFECTS what Bentley is to automobiles: the ultimate name in luxury performance, at a price you can't afford if you have to ask "how much?" Eventide Harmonizer processors show up in the racks of nearly every major studio as well as dozens of acclaimed guitarists like Joe Satriani and Steve Vai because they create sophisticated sounds that no other processor can match.

Now Eventide has leveled the playing field for cash-strapped guitarists who think it must be their birthday whenever their girlfriends add hordog slices to a Kraft mac-'n'-cheese dinner. Eventide's new TimeFactor pedal—the first of a new series—provides world-class delay and looper effects in a stomp box that costs about as much as a week's worth of unemployment benefits. The TimeFactor pedal packs the power of a pro-quality Eventide rack processor into a compact pedal for performing guitarists.

## FEATURES

**TIMEFACTOR** HAS 10 distinct delay effect algorithms, including digital, vintage, modulation, ducked, band, filtered ping-pong, multitap and reverse delays, as well as tape echo emulation and Looper effects. Each algorithm (except Looper) features two independent delays, each with up to three seconds of delay time. In addition, each delay can be assigned to separate inputs and outputs. The Looper provides 12 seconds of mono recording, but while the pedal stores 30 fully user-programmable presets, it does not save loops.

The front panel sports 11 knobs for tweaking parameters, with several knobs performing different functions depending upon which delay effect is selected. Three footswitches allow you to select presets, control Looper functions or engage bypass, infinite repeat or tap tempo functions. The pedal also lets you select any of three different types of bypass—DSP, relay/true or DSP plus delay—to provide optimum

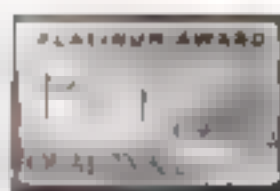
performance in any type of setup. DSP plus delay allows the effect tails to continue after you've bypassed the effect to avoid awkward abrupt transitions.

The back panel includes dual inputs with a guitar/line level switch and dual outputs with an amp/line level switch for mono or stereo operation. Auxiliary switch and expression pedal jacks allow you to control effect parameters and other functions with optional controllers. A USB interface provides MIDI communication with a computer, the ability to dump/load presets and load software upgrades. Standard-size MIDI out/thru and in jacks are mounted on the side for connecting the TimeFactor to traditional MIDI equipment.

## PERFORMANCE

**THE TIMEFACTOR** MAY look like a relatively modest stomp box, but it delivers the immaculate sound quality that Eventide enthusiasts expect. This pedal adds a polished, pro-quality sheen to your guitar tone where the processed, delayed signals remain as fat, punchy and defined as the original note. The modulated and filtered ping-pong delays in particular possess a sparkling, three-dimensional depth that eludes even many high-end rack processors. The Looper function may not be as flexible as what you'll find on a dedicated looping effect unit, but features like overdub capabilities and the ability to vary playback speed at musical intervals provide looping fans plenty of territory to explore and experiment with.

TimeFactor is very easy to use once you've gotten used to a few simple operation procedures. Some routines require a fair amount of concentration and tap dancing, such as selecting a preset, switching from Bank



**LIST PRICE:** \$499.00  
**MANUFACTURER:** Eventide Inc., [eventide.com](http://eventide.com)  
**EFFECTS:** 10 delay algorithms  
**PRESETS:** 30  
**INPUTS:** Two 1/4-inch  
**OUTPUTS:** Two 1/4-inch  
**OTHER JACKS:** Aux switch, expression pedal, USB, MIDI in, MIDI out/thru  
**FOOTSWITCHES:** Three (multi-function)  
**CONTROLS:** 11  
**SWITCHES:** Input level (guitar/line), output level (amp/line)

A large, billboard-style display makes it easy to view effect parameters or which preset you've selected.

to Play mode, then tapping in the desired tempo, but the large billboard display and LEDs help eliminate much of the confusion. Using an optional footswitch connected to the auxiliary switch jack can simplify operation by allowing you to dedicate the footswitch to a single operation like tap tempo or preset selection, or you can set the footswitch to toggle between different parameter settings for each preset. TimeFactor's dedicated control and effect parameter knobs make it very easy to dial in exactly the effect you have in mind, even while you're playing.

## THE BOTTOM LINE

**TIMEFACTOR** MAY cost more than the average delay pedal, but it's really a powerful, pro-quality rack processor housed in an easy-to-use, gig-friendly package. Its sound quality and effects are truly exceptional, and features like its ability to load software updates via USB interface make it an attractive option for guitarists who love the distinctive Eventide sound but need an affordable, performance-oriented alternative to a bulky, expensive rack processor. Many pedals expand your tonal palette, but the Eventide TimeFactor is one of those rare products that actually improve your sound so significantly that it makes your guitar seem like a whole new instrument. ●

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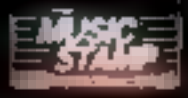
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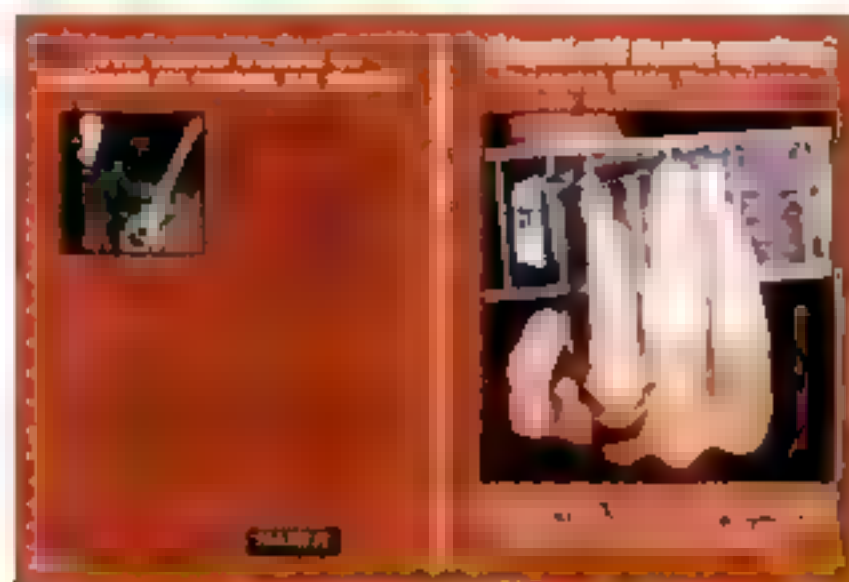


### Maxon

#### Nine Series Pro Analog Delay, Overdrive Soft Distortion, Organic Overdrive and Vintage Overdrive Pro pedals

Now available with improved circuitry and features such as true-bypass switching, Maxon's Nine Series effect lines includes four new pedals. The AD-9 Pro Analog Delay has a noiseless filtering circuit that provides 450ms of rich analog delay and a multitap "ping-pong" delay switch that replicates the dual-head feature of vintage tape echo units. The VOP-9 Vintage Overdrive Pro features overdrive with a clean boost feature and an internal voltage doubler that is switchable from 9 to 18 volts, allowing for better note dynamics and increased low-end response. The OSD-9 Overdrive Soft Distortion is a reissue of the ultra-rare original OD-880 Overdrive/Soft Distortion pedal and uses the fabled 741 chip, which is renowned for its exceptional dynamic response and tube-like tone. The OOD-9 Organic Overdrive is a natural overdrive that adds bite and girth to your amp tone.

**List Prices:** AD-9 Pro, \$375.00; VOP-9, \$275.00; OSD-9, \$260.00; OOD-9, \$260.00  
 Godlyke, Inc., maxonfx.com



### Geoff Hartwell

#### Ultimate Slide Guitar: Essential Slide Techniques

National Guitar Workshop's faculty clinician Geoff Hartwell takes an in-depth look at the art of slide guitar with this hour-long instructional DVD. Hartwell examines the slide techniques of Elmore James, Duane Allman and Sonny Landreth, including vibrato, open tunings, muting and phrasing, and demonstrates them in easy-to-learn examples.

**List Price:** \$24.99  
 Geoff Hartwell, geoffhartwell.com



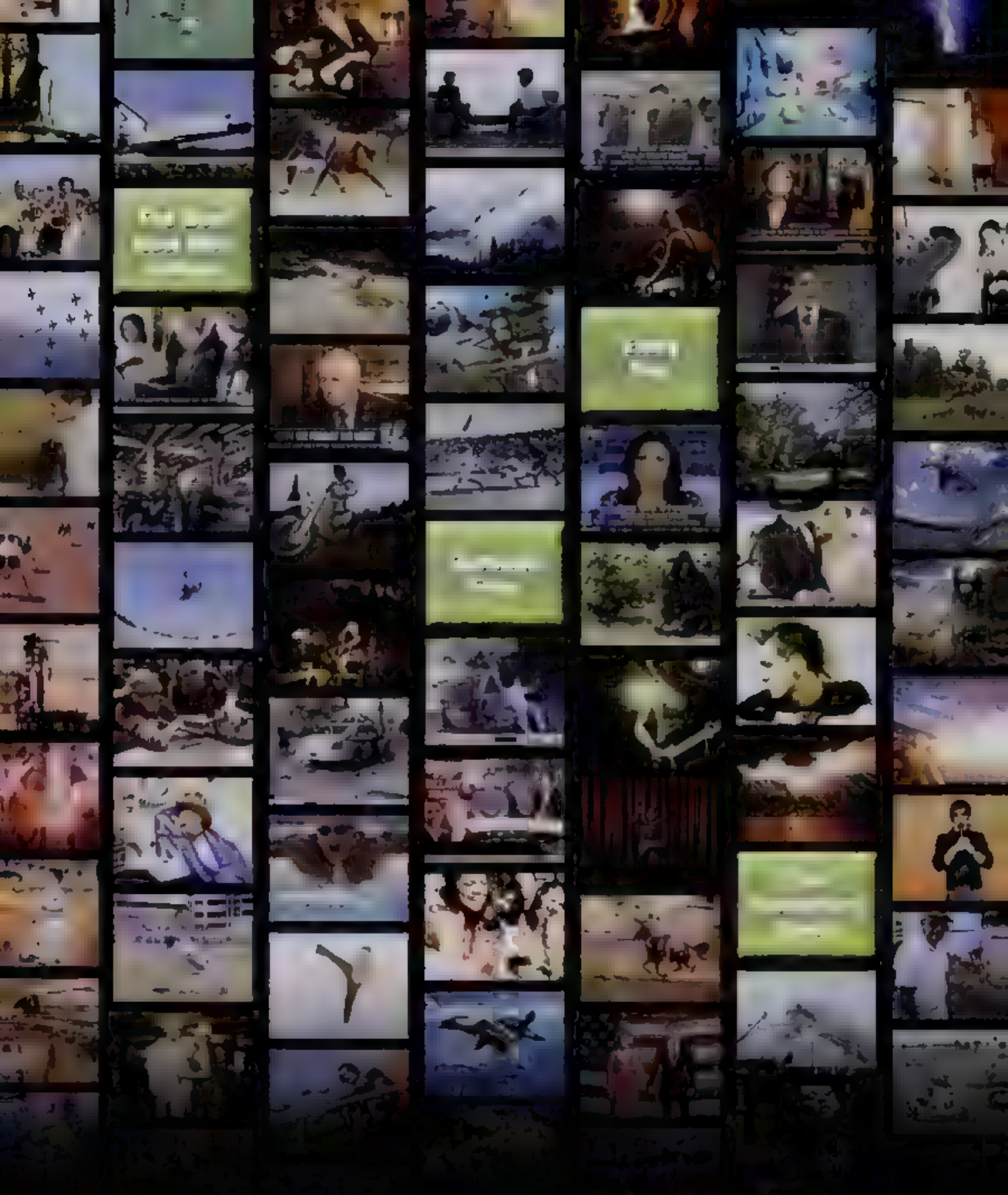
### Ibanez

#### MIMX amps

Ibanez offers two versions of its first modeling guitar amplifiers, the MIMX65 65-watt combo with a 12-inch speaker and the MIMX150H 150-watt head. Both MIMX amps offer 11 models of classic British, American and boutique amps, plus a new and original Ibanez high-gain "Psycho" model. Other features include 10 programmable memory patches, 13 digital effects (up to three can be used simultaneously) and a built-in chromatic tuner. In addition, MIMX (pronounced "mimics") provides 50 rhythm patterns for any kind of practice or recording, a feature provided by no other modeling amp. The MIMX150H watt head can be used with the IS412CS Tone Blaster Extreme 4x12 cabinet.

**List Prices:** MIMX65, \$466.65; MIMX150H, \$533.32; IS412CS \$333.32  
 Ibanez, ibanez.com





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# **Dunlop Robert Trujillo Icon Series strings**

Robert Trujillo's powerful attack, deep grooves and monstrous tone have earned him the most coveted bass chairs in rock. Dunlop's Robert Trujillo Icon Series strings were developed with Trujillo to deliver a clear and articulate top end, solid midrange punch and a thunderous bottom. The strings are available in a taper-core stainless-steel RTT 2004 four-string set and the RTT 2005 five-string *Uno Mas* with an NPS (nickel-plated steel) untapered .130-gauge string.

**List Prices:** four-string set, \$46.00;

five-string set, \$56.00

Jim Dunlop, [jimdunlop.com](http://jimdunlop.com)



## **Line 6**

### **Pocket POD**

The ultralight Pocket POD personal guitar processor boasts more than 300 presets developed by some of today's hottest rock stars and studio musicians. Pocket POD is packed with 20 classic and modern amp models, 16 cab models and 16 effects. Pocket POD connects to any computer via USB, giving convenient control over each preset using the free Syntax editing software. Users can create original presets from scratch or download any of the 3,000 free presets created by others by visiting [CustomTone.com](http://CustomTone.com). Pocket POD has 1/4-inch inputs, a 1/8-inch headphone jack and a chromatic tuner.

**List Price:** \$99.99

Line 6, [line6.com](http://line6.com)



## **PRS Guitars**

### **The Mira**

The new PRS Mira has a solid mahogany body and neck and a 25-inch scale length. The neck is offered in a regular or wide-thin shape and has an east indian rosewood fingerboard with 24 frets and a 10-inch radius. Electronics consist of Mira treble and bass pickups, volume, tone, three-way blade switch and mini-toggle coil tap. Other features include locking tuning pegs, a PRS nonadjustable stop tail and abalone moons inlays (bird inlays optional). Finish colors include Vintage Cherry, Vintage Mahogany, Wild Mint, Lilac, Seafoam Green, Powder Blue, Sandstorm, orange and black.

**List Price:** \$2,200.00

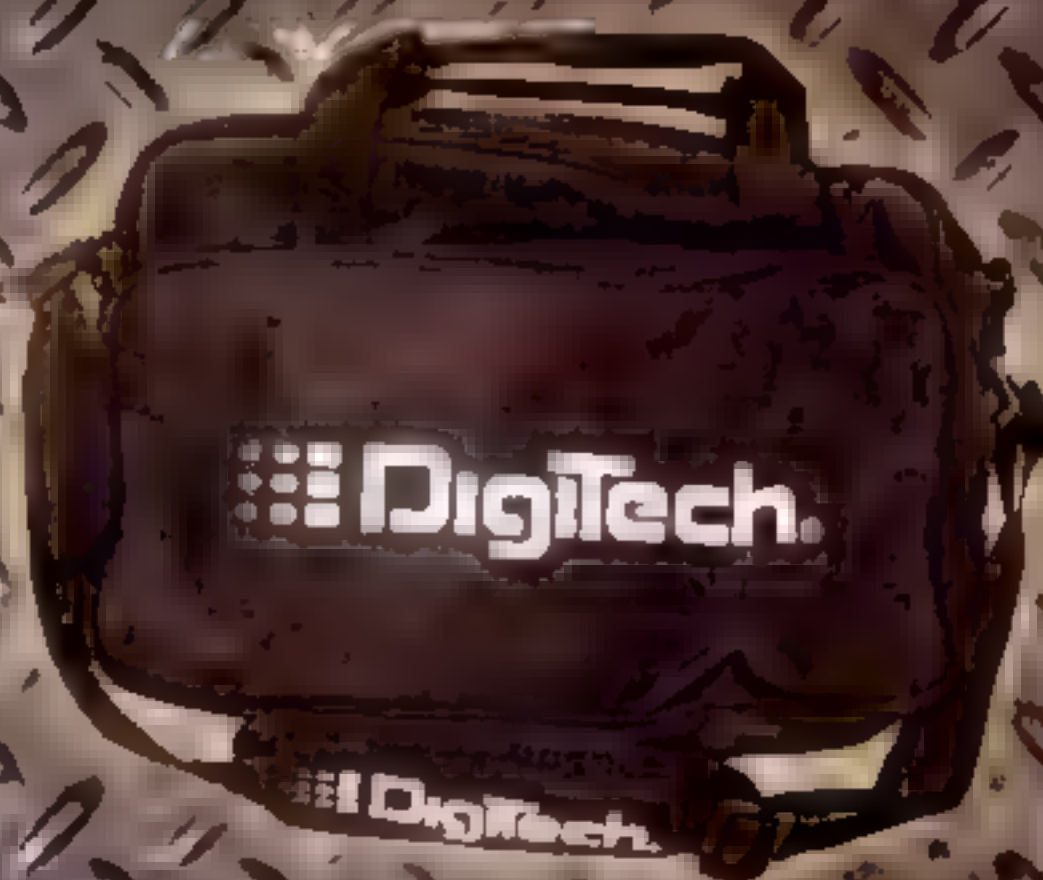
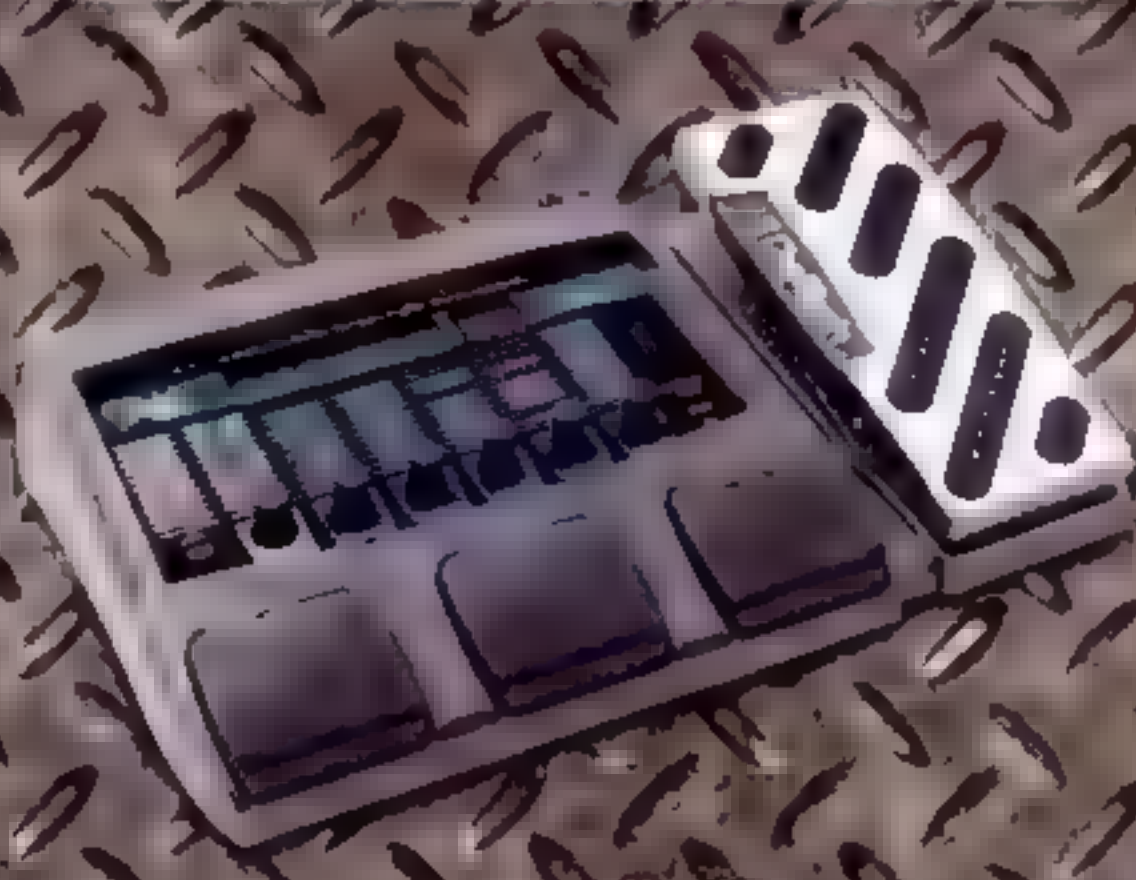
Paul Reed Smith Guitars, [prsguitars.com](http://prsguitars.com)





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## PAST PERFECTED

## Henman-Bevilacqua S1 and S2 electric guitars

BY ERIC KIRKLAND

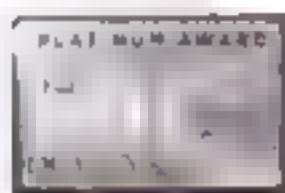
ONE OF THE newest and most talked about of the specialty luthiers that offer such instruments is Henman-Bevilacqua LLC, or "Henbev" for short. The company founders encapsulated in the name are Graham and Paris Henman and Scotty Bevilacqua. Graham and his wife are the professional designers who contributed heavily to the guitars' signature aesthetic and unerring function. Their partner, Scotty Bevilacqua, is a master luthier with an obsession for tone and an unquestionable talent for instrument manufacture. Their united goal is to build guitars that consistently achieve the performance standards of elite vintage instruments through traditional components.

## FEATURES

THE S1 AND S2 HENBEVS I tested arrived in shiny textured aluminum cases, which are apparently custom-built for Henbev guitars by an English case specialist. Upon cracking the seal on these beaming examples of guitar luggage, I saw deep French-fit forms cradling each guitar's exact outline and heavy padding offering almost flight-quality protection. The striking contrast of natural wood and brushed aluminum appointments on both guitars certainly makes a statement of quality even while still lying in their respective cases.

It's easy to initially draw some comparison of the bodies' outlines to guitar shapes of the past, but I feel that manufacturers, no matter how advanced, have reached a point in time where there just may not be any more functional shapes left to design, leaving most new guitars to share some visual elements with past or current offerings. The important thing about these typically mahogany bodies—my S1 was actually built from rare swamp ash—is that they are sculpted and contoured for extreme comfort. Although humbly hidden beneath the rich and dark stain, a quilted or flamed maple cap delivers clarity and punch.

The African sapele neck appears to be standard in most ways, with a five-bolt attachment system and 24 tall and-wide frets. But Bevilacqua's neck is actually an ingenious three-piece modular design that resonates and translates tone through the body unlike any other neck seen in production guitars. Inside the neck is a 3/8-inch by 3/8-inch cold-rolled steel bar rather than a round rod



HENMAN-BEVLACQUA  
S1 AND S2 GUITARS

LIST PRICE: \$5,900.00  
Irrespective of options

MANUFACTURER:  
Henman-Bevilacqua  
LLC, henbev.com

BODY: One- and two-piece mahogany (other woods available), quilted or flamed-maple cap

NECK: Three-piece modular African sapele, bolt-on, unique 3/8-inch square cold-rolled steel truss bar

FINGERBOARD: Philippine ebony with 12-inch radius

SCALE LENGTH: 25 1/2 inches

FRITS: 24 tall jumbo

HARDWARE: Custom-milled aluminum: bell-brass nut, TonePros Tune-O-Matic bridge on S1; Bigsby tremolo on S2; custom Sperzel tuners

CONTROLS: Volume, tone with pickup tap, three-way pickup selector

PICKUPS: Two WCR Crossroads humbuckers (S1); two WCR Fillmore humbuckers (S2); custom-aged nickel-silver covers

Although there's nothing particularly complicated about the incorporation of this bar, its positioning provides superior support and allows the neck's wood to ring for incredibly long periods. As compared to a neck with a traditional truss rod design, the Henbev's truss bar reduces tension on the ebony fretboard by a whopping 80 percent and thereby virtually eliminates any possibility of twisting or warping over the instrument's considerable lifetime. The neck's general profile is thin and round, not unlike many of the sticks found on guitars of the Sixties.

Graham Henman's modern British sensibilities and flare for artful pragmatism are evident in the guitar's industrial-chic hardware. The knobs, pickup switch cap, back plates, recessed input cup, signature barrel tuning keys, pickup rings and aluminum neck dots are all custom milled and etched from solid aluminum, while the bell brass nut and bridges are burnished to match the futuristic metallic vibe. Even the locking Sperzel tuners are featured in a matte silver finish that is exclusive to Henbev guitars. These gorgeous parts aren't just a joy to touch and muse over—they are all either naturally or intentionally tuned to specific pitches, successfully supporting the argument that even the most seemingly insignificant hardware choices have an effect on an instrument's ultimate sound.

WCR's unparalleled hand-wound P.A.F. pickups are featured on both guitars under true nickel-silver covers: the S1 features a set of Crossroads, while the S2 has a pair of Fillmores. Custom-made pots with brass liners, Hovland audio caps, pure silver solder

and prepolished copper wire from Audience Audio help the signal from these phenomenal pickups achieve tones that almost defy description. A pull pot on the tone control taps the pickups into single-coil mode.

## PERFORMANCE

THE EXPLOSIVE ACOUSTIC response from both Henbev guitars is exactly what we expect from a hand-made instrument. It's almost inappropriate to compare these instruments with other electric guitars because their materials and fine-tuning create performance qualities in the realm of fine classical instruments. WCR's singing humbuckers electrify the magic of these instruments with the highest order of complexity and unequalled passive design-derived sustain.

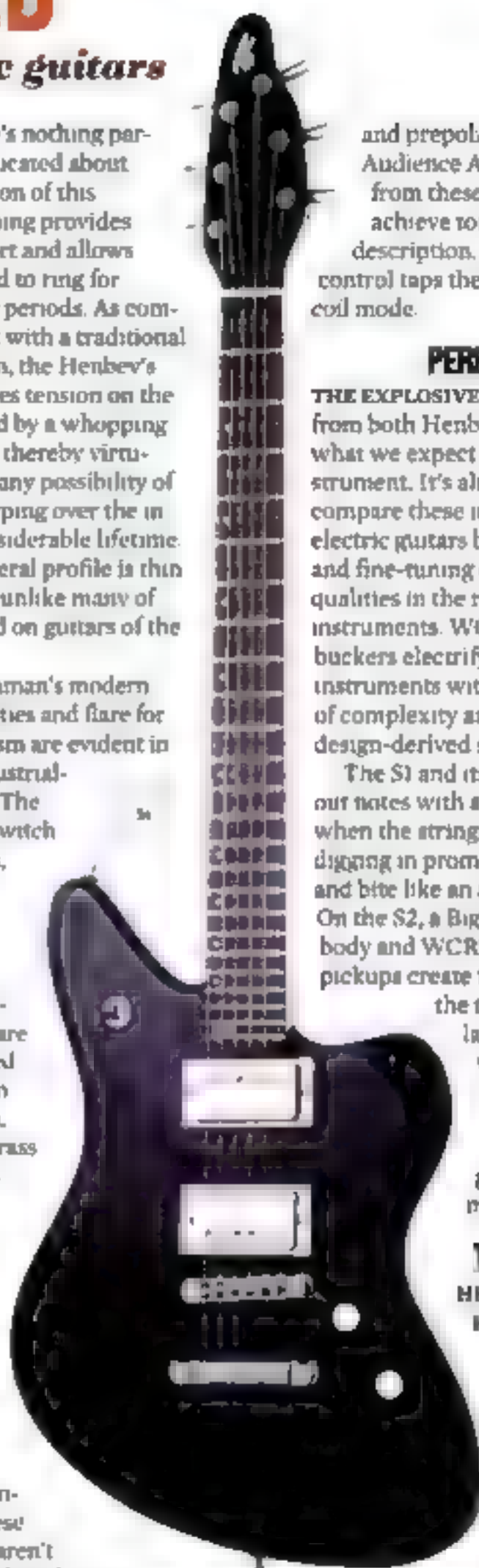
The S1 and its Crossroads set roared out notes with a loose-and-wide grind when the strings were caressed, while digging in prompted the WCRs to bark and bite like an aggravated Doberman. On the S2, a Bigsby tremolo, longer body and WCR's legendary Fillmore pickups create the deepest tones of

the two guitars. In particular, the S2's Fillmores were capable of delivering delicate emotion or powerful roars and always cast a warm glow over the instrument's divine tone.

## THE BOTTOM LINE

HENMAN-BEVLACQUA'S HIGH-END creations combine vintage tone ideas with the understated beauty of ultramodern materials, resulting in guitars that are both infinitely graceful and boundless in performance.

I have yet to play another manufacturer's guitar that is so equally capable of creating heavenly clean tones as it is wickedly omnipotent in the presence of high gain. "Masterpiece" is a description that isn't often used, but it's certainly deserved here. ●



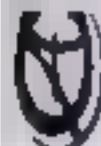
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# SIXX APPEAL

**Epiphone Blackbird Nikki Sixx Thunderbird bass**

BY ED FRIEDLAND

**N**IKKI SIXX HAS LONG BEEN the solid anchor for the frenzied pop-metal juggernaut that is Mötley Crüe, and penned many of their biggest hits like "Girls, Girls, Girls," "Dr Feelgood" and "Kickstart My Heart." Initially inspired by the Who's John Entwistle, Sixx began his long love affair with the fabled Gibson Thunderbird bass in the Seventies. He favored the bass for its "substantial" feel and a growling tone that a guitar "can just ride on top of." As with his other basses, Sixx stripped away its volume and tone controls "because I believe that live Rock and Roll is either on or off."

A few years back, Gibson teamed up with Sixx to create the limited-run signature model Blackbird. More recently, Epiphone released a version of the Nikki Sixx Blackbird, built in China with a few cost-conscious changes to make the bass more affordable. I decided to take a look at the budget model and see how it measures up.

## FEATURES

**THE BLACKBIRD'S BODY** is made of mahogany, a wood prized for its great sustain, warmth and midrange focus. The flat black finish (Epiphone calls it Pitch Black) is also found on the Goth Series Thunderbird IV, but the Blackbird distinguishes itself with Iron Cross inlays in the rosewood fingerboard and a thunderbird-over-cross graphic on the pick guard. A bolt-on maple neck is one departure from classic T-Bird construction that helps keep the cost down (Gibson 'birds are built with either set-neck or neck-through construction). While less expensive to build, the bolt-on neck also gives this ax a punchy attack and a rock-solid feel. The nut is .28 inches narrower than other Epiphone Thunderbird models but the same width as Gibson's T-Birds. The rounded neck profile feels comfortable, and its satin black finish insures your sweaty paw won't get stuck.

The Gibson-style three-point bridge is classic and "model appropriate," though it doesn't allow for individual string-height adjustments. Two Deep Sixx humbuckers produce the sound, but as this is a Nikki Sixx bass, it has no tone or volume controls; if you want to sculpt the tone, you'll have to do it from the amp. Likewise, the toggle switch is only a pickup selector in the sense that it turns them on or off. Unfortunately the

switch is positioned dangerously close to where your right hand might fall after an inspired downstroke—which is not the best time to experience the "off" side of rock and roll. Furthermore, the absence of tone controls and a pickup selector rather strictly limits the sounds the bass can produce. That said, you could easily replace the toggle with a three-way switch and wire the pickups for individual or dual use.

A curious and highly touted feature of this minimalist ax is the "Opti-Grab" handle—a small, square, rubber-coated metal hook bolted on the body at an angle just behind the treble side of the bridge. Sixx reports, "All of my basses have to have the Opti-Grab, which is where I keep my finger to move my basses when I'm playing, since the T-Bird is a neck-heavy instrument." Although it sounds like a good idea, I failed to find a workable playing position while resting any finger on the Opti-Grab. However, if you thread your cable through it, the Opti-Grab will prevent you from pulling out the jack by stepping on your cord.

## PERFORMANCE

**AS SIXX HAS POINTED OUT**, the T Bird is a neck-heavy instrument, and the Blackbird is no different. My review bass weighed in at a respectable eight and a half pounds, and I found the rear body wing to be a good armrest, allowing me to compensate for the neck-dive.

But people don't play these basses for the ergonomics, they play them for the classic grinding tone, which the Blackbird delivers. Although the lack of internal circuitry might suggest a full-range, hi-fi tone, in fact the Blackbird has a rather dark character. The high-frequency response is limited, but what does come through is unmistakably T-Bird: midrange growl, heavy attack and big bottom. Testing it through a Genz-Benz GBE1200, I was able to dial in a bright edge, but I kept wishing the Blackbird had claws of its own.

## THE BOTTOM LINE

**THE EPIPHONE BLACKBIRD** is built well and looks cool, but dark-hearted tone-tweakers might prefer Epiphone's Goth model Thunderbird for its greater tone-sculpting capabilities. ★



**ON DISC**

**EPIPHONE BLAMING NIKKI SIXX THUNDERBIRD BASS**

**LIST PRICE: \$445.00**

**MANUFACTURER:** The Epiphone Company, epiphone.com

**BODY:** Mahogany

**NECK:** Hard rock maple, bolt-on, with iron cross inlays

**FINISH:** 20

**PICKUPS:** Two Deep Sixx humbuckers

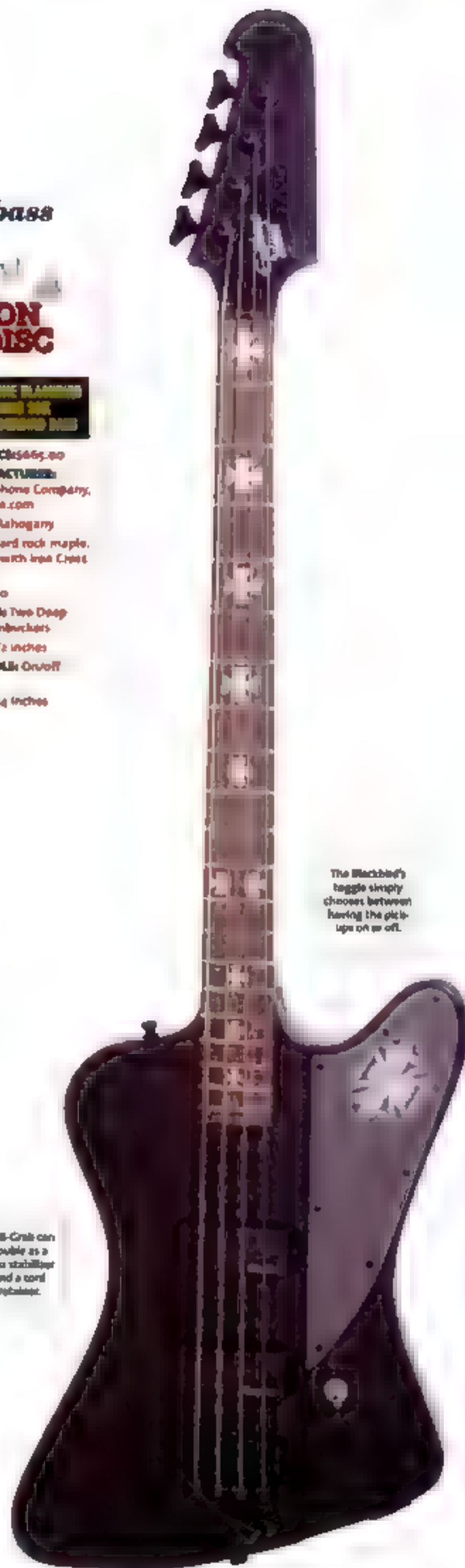
**WIDTH:** 1 1/2 inches

**CONTROLS:** On/off toggle


**SCALE:** 34 inches

The Blackbird's toggle simply chooses between having the pickups on or off.

Opti-Grab can double as a bass stabilizer and a cord retainer.







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Photo by Marc Cohen



# HERE COMES THE SUN

Zemaitis GZA200-SUN acoustic guitar

BY HAROLD STEINBLATT

CLASSIC ROCKERS WHO KNOW their guitars are doubtless familiar with the name Zemaitis. Tony Zemaitis was a British furniture-designer-turned-luthier whose strikingly beautiful and sometimes oddly shaped custom instruments were often seen in the hands of Ron Wood, Keith Richards, George Harrison and a host of other English notables. While Zemaitis is today perhaps best known for his electrics—many of which featured engraved metal-front plating and spectacular abalone and pearl ornamentation—he actually began his career building acoustics, in the late Fifties, and continued doing so until ill health forced him to retire in 2000, two years before his death.

Prior to Tony Zemaitis' passing, he considered selling his brand to the Japanese guitar manufacturer Greco, which eventually purchased it from his estate. The firm subsequently created Zemaitis International, which, after two years of careful study of his work notebooks, materials and actual guitars, began producing new Zemaitis electrics in 2004. A line of acoustics came two years later, including custom guitars built in Ireland—which start at \$6,500—and far less costly standard models made in Japan, such as the GZA200-SUN acoustic I'm reviewing this month.

## FEATURES

THE GZA200-SUN BOASTS a design, materials and appointments employed by Tony Zemaitis in some of his custom models. Most seductive of course is the distinctive abalone-and-wood rosette—the "sun" in the model's name. Too many luthiers and guitar manufacturers cross the line that separates the beautiful and the garish on their guitars, but Zemaitis has crafted an alluring design that enhances, rather than overpowers, the instrument.

The GZA200's visual beauty is not limited to its sound hole. The same kind of brilliant abalone used in the rosette is employed in the binding, which contrasts wonderfully with the guitar's dark Indian rosewood back and sides and Sitka spruce top. Equally eye catching are the inky black ebony fingerboard and gargantuan "Smiley" bridge, another Tony Zemaitis signature.

Then there's the guitar's cool shape. It is clearly more jumbo than it is

dreadnought, but after carefully considering its narrow waist and the large disparity in size between the upper and lower bouts, what I saw was one shapely giant parlor guitar. Finally, the guitar's logo and headstock plate are made of the same engraved metal found on so many Zemaitis electric models, adding a subtle manly touch to the acoustic's otherwise delicate look.

## PERFORMANCE

THE GZA200'S FUNCTION is of a piece with its pretty form. Its crystalline, trebly (though not overly so) sound will enthral strummers whose playing tastes run to power ballads and California rock classics. In fact, though I am primarily a fingerpicker, after removing the guitar from its hard, plush-lined case and strumming a first-position G chord, I found myself playing nothing but rhythm for about an hour or so. Strumming eventually gave way to a little Paul Simon-style fingerpicking before I moved up the neck for some Merle Travis-esque patterns. No matter what I chose to play, it all sounded good. That said, the GZA200 will probably not be the first choice of classic bluegrass rhythm guitarists, to whom a deep bass is almost as essential as a cowboy hat and string tie.

Electric guitarists will find much to love about the GZA200. The one-piece mahogany neck is nice and thin, the action is uniformly low up and down the fingerboard, and lead players will love that strong treble. Add to those qualities superior playability, accurate intonation and bass notes that are as crisp at the 12th fret as they are at the third, and you've got a guitar that will both turn heads and satisfy the most demanding acoustic player.

## THE BOTTOM LINE

TONY ZEMAITIS DEDICATED most of his life to building guitars that were beautiful in every important sense of the word. The GZA200-SUN continues his legacy, incorporating some of the finest aspects of his more expensive guitars in a captivating instrument that, while not inexpensive, is priced within this solar system. ♦

GORGEOUS STYLING AND APPOINTMENTS, SUITED TO A WIDE RANGE OF MUSIC AND PLAYING STYLES

**ON DISC**  
ZEMAITIS GZA200-SUN ACOUSTIC GUITAR  
LIST PRICE: \$3,450.00  
MANUFACTURED BY: Zemaitis Guitars, zemaitis.net  
TOP: Solid spruce  
BACK AND SIDES: Solid rosewood  
NECK: Mahogany, one piece  
FINGERBOARD: Ebony  
SCALE: 25 1/2 inches  
Frets: 19  
BRIDGE: Ebony  
FINISH: Natural

The one-piece mahogany neck contributes warm tone.

The abalone-and-wood rosette is seductive without overpowering the guitar's overall look.





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# 'BUCK NAKED

**Matt Bruck explains what those double coils are doing under the cover of a humbucker pickup.**

Can you explain how humbuckers work and how the windings affect how "hot" they are?

—Rauben Krutz, East Greenbush, NY

A humbucker delivers twice the power of a single-coil pickup, while it effectively cancels electromagnetic interference from nearby sources. The key to achieving this is a pair of coils with opposing windings and polarities. This produces signals that are out of phase in each coil. Furthermore, the coils are connected in series, creating one signal. As the signals are joined, noise produced in the pickup by external electromagnetic sources is eliminated through destructive interference (caused when positive and negative amplitudes cancel out one another), thus "bucking" hum (hence the name). As for windings, basically the more you have on a pickup, the "hotter" the pickup. This is not without diminishing returns, however, since high frequencies are impaired as the number of windings is increased.



SEYMOUR-DUNCAN SH-3B HUMBUCKER

What are the key points to consider when adjusting a guitar's intonation?

—Lucas Matsuda

First, the frets must be level to produce intonation points that are accurate relative to one another. For example, let's say that your guitar's third fret is worn down more than its 12th fret. If you set your intonation by fretting at the 12th fret, you'll experience intonation problems at the third fret, where the worn fret will produce notes that are slightly flat relative to notes fretted at the 12th fret.

Second, it's important that, when setting intonation, you fret the neck and pluck the string with the same force you would use when playing the guitar. If you intonate with a light touch but play with a heavier hand,

the intonation will be inaccurate when you perform, and your heavier hand will produce sharper notes. The same is true in reverse, with heavy-handed intonation and a light playing style.

\*\*\*

In the October 2007 issue, you com-

and soul of an amplifier's sound. Can you explain how and why? I am on a quest to get a particular tone. I own a Peavey 5150 II and a 1970 Gibson Les Paul Custom. I am looking for a metal tone, and this amp is as close to it as I have found, however the tone

is still somewhat weak. What do

other bands that use 5150s, like In Flames, All That Remains, Still Remains, Bullet for My Valentine...you get the picture. I've tried different overdrives and distortion pedals in conjunction with my amp, but I still can't get their tone. I have to assume their amps are modified. I would be eternally grateful for any advice, or direction you can provide.

—Joe Capik, Freshford, NJ

Transformers dictate the overall quality and character of an amplifier and its tone. Quite simply, the better the quality of a transformer, the better the tone. A higher quality transformer will be more stable and provide for sustained performance at all dynamic levels, and with continuity and consistency. Remember that everything in an amplifier, including tubes, capacitors and other electrical components, depend on regulated voltages. Voltages are supplied to an amplifier by its transformers. Manufacturers often choose a transformer not for its quality and tone but for its low cost, a point everyone should keep in mind when shopping for an amp.

I know that many guitar players using 5150s and 5150 IIs have converted the stock 6L6 output tubes to EL34s. I have never heard one with this tube mod, but it is possible that the amp tone you're looking for is

based on this tube swap. Do some research on the bands you've mentioned and see if you can determine what output tubes their guitarists are using. You may be closer to the answer than you think. Best of luck.

\*\*\*

I have a Carvin Legacy 100-watt head and have a problem with the tone adjustments on the lead channel. The bass response on this head is overwhelming, and the highs aren't enough to compensate for the bass. I put the treble and presence all the way up, mids on 6, and the bass on 1, but the

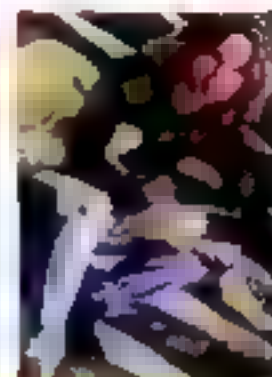
highs and mids are still lacking in brightness and artificial harmonics. The bass is a little thin, but if I put the bass any higher, it's too much. I've used the head with a Marshall 4x12 with 75-watt Celestions and a Marshall 4x12 with 100-watt Celestions, both times while playing a Les Paul. Can the problem be that I'm not using the matching Carvin cab with Vintage 30s? I also tried a Marshall 4x12 with the Vintage 30s and had the same problem. I love the clean sound on this head, but I can't get that lead channel to sound like my Marshall TS100. Any suggestions to remedy this problem, or are these just the tone characteristics of this head?

—Eddie Hendles, Freshford, NJ

I think there's only so much screwing around you can do with this or any other piece of gear when it's not delivering the goods you're looking for. You seem perfectly aware of what the controls on your amp can deliver, and you've experimented with different speaker cabinets, but to no avail. I suppose you could try the amp with the matching cabinet, but at the end of the day, I think you should just sell the head and buy something that gives you the sound you're looking for. ●



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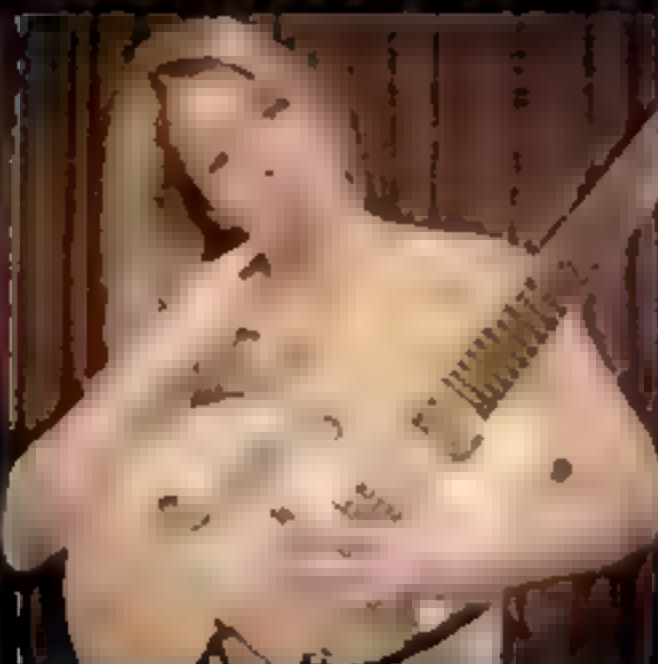


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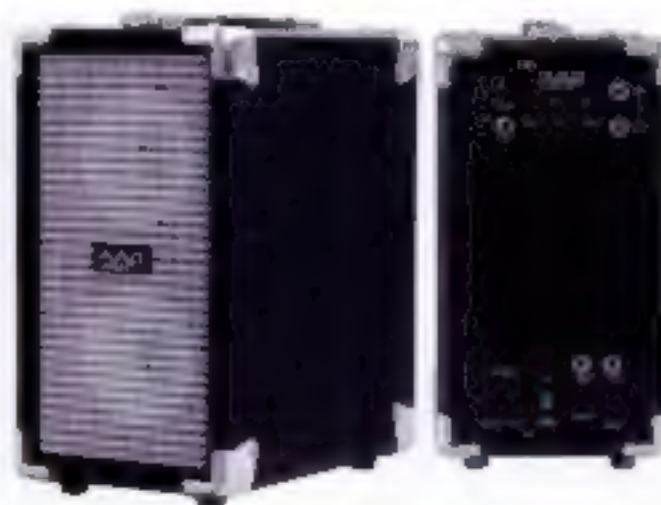
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*Down's Kirk Windstein delivers the lowdown on his minimal rig, his Fast-Fret fetish and his pre-gig regimen.*

By NICK BOWCOTT

**>>DESIGN PHILOSOPHY** "It's very straightforward," Down's Kirk Windstein says of his rig. "I'm an old-school guy who doesn't need any rack stuff. I still use a cord rather than a wireless because, to me, the tone is truer."

**>>CONTROL ISSUES** Windstein does all his own switching. But why does he have two TU-2 tuners? "My tech, Bobby Landgraf, also does tech work for Rex [Brown, bass], and he switches basses a lot. So while he's busy doing that, I'll mute my signal at the pedal board and then go back by the amps and fine tune quickly. I do this pretty much between every song." In addition, Windstein

steps on a Dunlop Slash wah for reasons associated with sound and sanity. "It's got a blue light that comes on when the pedal's engaged," he explains. "With some wahs, you can't tell if you've hit the switch. The light eliminates the guess work and helps keep me sane."

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**“THE GUYS MADE FUN OF ME FOR USING FAST-FRET UNTIL WE SAW TONY IOMMI USING IT.”**

to be slick and feel like they're brand-new, and Fast-Fret does it. The guys made fun of me for it until we saw Tony Iommi using Fast-Fret. I said, 'There ya go! "The Godfather" uses it too!'

"I've also started to do a proper warm-up regimen before each show to get the blood flowing and the muscles burning a bit. Plus, I absolutely have to watch an hour-long movie that we play before we go on; it opens with Frank Marino and Mahogany Rush performing "All Along the Watchtower" live in the Seventies. I've found that if I watch that video, I play great that night, and if I miss it, I don't."

Special thanks to Kirk's tech, Bobby Landgraf, for his invaluable assistance.





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